漫画人

Japanese Comics & More !!

MANGAJIN

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MANGAJIN

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漫画人
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Editor's Note

The MANGAJIN project has been brewing for quite some time now, but when the Japanese language "boom" started around the end of the 80's, we decided that the time was right to put the plan into action. In order to develop the concept, we talked to a lot of people and did as much research as we could, but it was impossible to do any real quantitative research. Now that MANGAJIN has been launched, we hope to use it as a research instrument to find out more about what type of material you want to see in this publication.

When we select material for publication in MANGAJIN, we consider suitability for language study—we look for a representative mix of slang and polite speech forms, and for sentence structures likely to be useful. We try to pick material which, although "comic" in nature, reflects popular Japanese culture and values. The final criterion, however, is whether the story has entertainment value.

Because so many people seem to be interested in Japanese for business reasons, we selected a business-related story (*Hotel*, by Shotaro Ishinomori) as our feature manga for this issue, but we're open to suggestions for future issues. There is certainly plenty to choose from in the world of manga—it's estimated that comic books and magazines accounted for more than 30% of all books and magazines published in Japan in 1988. Let us know what you'd like to see.

Although preferences vary, most people agree that manga are one of the few ways that students of Japanese can access "real" colloquial Japanese and get a glimpse of contemporary Japanese pop culture. Because we provide the readings for the Japanese text in English letters, along with translations and notes, you won't have to spend so much time flipping through the kanji dictionary that you lose interest in the story.

I hope you find your own method of using and enjoying MANGAJIN, and please let us hear from you.

Vaughan P. Simmons

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WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved. While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL3-4).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu.*

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu,* or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condesending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macaron*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu*).

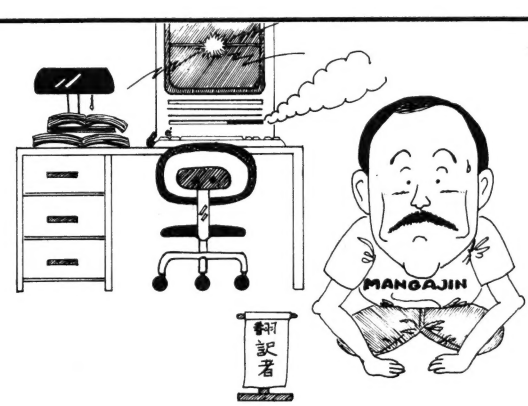
The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.



APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

SEND YOUR QUESTIONS TO:

MANGAJIN, Q&A Dept.
P.O. Box 10443
Atlanta, GA 30319

Q What is the origin of the name Pac-Man? Does this have any significance, or is it just a made-up word?

A. The name Pac-Man (*paku-man* in Japanese) comes from the expression *paku paku taberu* (パクパク食べる) meaning "gobble up" or "eat hungrily." This drawing of an OL (office lady) from *Don't Cry, Tanaka-kun*, by Hiroshi Tanaka (Bamboo Comics) provides a good illustration.

Judging from the lettering, this would seem to be a more refined, lady-like gobbling effect (Pac-Lady?). The repetition of the effect (*paku paku*) shows that her mouth is in motion. Contrast this with the single *paku!* below.

In this scene from *Dai-Tōkyō Binbō Seikatsu Manyuaru* by Tsukasa Maekawa (Kodansha), our hero Kōsuke has entered a sushi-eating contest, and the use of the single *paku!* indicates that he has just popped a piece of sushi into his mouth. In this case, the *paku!* is more the effect of his mouth closing on the sushi than the effect of his chewing or eating it. In fact, *paku paku* can be used to indicate the gasping motion of a goldfish. So *paku paku* is a perfect description of the gobbling motion of a Pac-Man moving around a video screen.

The ending *-man* is widely used in Japanese, for example *sararī-man* ("salary-man," a salaried company employee), and *gādo-man* ("guardman"). It is also widely used with cartoon characters, such as *Urutora-Man* (Ultra-Man), *Kinniku-Man* (Muscle-Man), and my own personal favorite, *Ampan-Man*, a character with a round face like an *ampan* bean-jam bun.

– Ed.

Q Why is *de wa arimasen* the negative of *desu*?

A. As those of you who have studied European languages can appreciate, Japanese is remarkably free of irregular verbs and other such troublesome forms, so the few irregularities that do exist are very conspicuous.

Sometimes the irregular forms of a language are so ancient that no one really knows where they came from, but desu and de wa arimasen arose only within the last couple of centuries, so we can provide the explanation.

To put it simply, *desu* is a contraction of *de arimasu*. You will almost never hear *de arimasu* in normal daily conversation, although it occasionally turns up in very formal speeches, but if you become proficient enough at Japanese to be able to read scholarly articles or other such impersonal writing, you will see that this style of language uses *de aru* instead of *desu*. Furthermore, as you may already know, *gozaimasu* is the polite equivalent of *arimasu*, and that is why the humble polite equivalent of *desu* is *de gozaimasu*.

So far so good, but where does the *wa* come from? This too harks back to something you may have already learned. That is, when you give a negative answer to a question containing the particle *o*, or a particle phrase indicating location, direction, means of doing something, and so on, you need to have a *wa* in your reply.

Anko o tabemasu ka.	"Do you eat anko?"
Anko wa tabemasen.	"I don't eat anko (but I'm not excluding other things)."

Taitei enpitsu de kakimasu ka. "Do you usually write with a pencil?"
Iie, enpitsu de wa kakimasen. "No, I don't write with a pencil (but I do write with something else)."

Nara e ikimashita ka. "Did you go to Nara?"
Nara e wa ikimasen deshita. "I didn't go to Nara, but I went to other places)."

By extension, you can answer the question:

Sore wa chocorēto desu ka. "Is that chocolate?"

by saying:

Iie, chocorēto de wa arimasen. "No, it's not chocolate.
Anko desu yo. It's anko."

Similarly, the negative of *de gozaimasu* is *de wa gozaimasen.* About the only time that the *wa* is left out (this is advanced Japanese) is when the negative is part of a phrase modifying a noun, as in:

Tanaka-san ga shōjiki de nai koto...
"The fact that Tanaka-san is not honest..."

Don't worry about this last one right now unless you are pretty far along in your studies.

Incidentally, if you are learning Japanesefrom a text-book which gives you *de wa arimasen* as the only negative of *desu*, you're in for a surprise the first time you have a conversation with a Japanese person who is unfamiliar with your text. In ordinary conversation, *de wa arimasen* is shortened to *ja arimasen* most of the time, unless the speaker is trying to be deliberate or precise, and it is just as common, if not more common, to hear *ja nai (n) desu.* The form *de wa gozaimasen*, however, is not contracted since it is a careful, polite form.

– Karen Sandness,
Advising Editor

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It's nice to know that while Japanese consumers don't think much of U.S. automobiles or consumer electronics, American movies and popular music are still saikō or "tops." Even these products, however, require some packaging changes for the Japanese market.

Titles in Translation

by Mark Schilling

Enthusiastic importers of American culture, the Japanese are also dedicated title tinkerers. Often the results of their creative efforts have little or nothing to do with the original title, but offer some fascinating insights into the tastes of Japanese cultural consumers.

The record industry is the least likely to tamper with the original title. One reason is obvious: records, CDs and tapes feature the English album title prominently on the jacket or case. The Japanese record company usually does nothing but transcribe it and the song titles into katakana, and sometimes not even that. Michael Jackson's "Bad" is also "Bad" (in English) on the *obi* — the paper wrapper that comes with the CD. Sometimes real Japanese makes an appearance: on Debbie Gibson's "Out of the Blue" album *(Auto obu za Burū* in Japanese), a song titled "Fallen Angel" becomes *Datenshi* (literally, "Fallen Angel"), but the album's other songs are simply katakana-ized.

This deluge of katakana is confusing to many Japanese who have not seen the inside of an English classroom in years — and many who have, but fans of foreign artists don't seem to mind. Non-Japanese-speaking foreign DJs are all the rage now, as are bilingual music show MCs who sprinkle their chatter with perfectly pronounced American English.

Book publishers are much less inclined to simply slap on a katakana title. After all, they paid good yen to have the book translated, they might as well go the extra mile and use a title that readers can actually understand. Especially in nonfiction, comprehensibility is more important than the stylish, contemporary appearance of katakana. The exceptions seem to prove the rule. Bob Green's "Cheeseburgers," a collection of newspaper columns, is still *Chīzubāgāzu* in its Japanese edition, but this title would stump few book buyers. Now that McDonald's has invaded nearly every hamlet in the land, *chīzubāgāzu* have become as familiar to most Japanese as *miso rāmen*.

Another example of katakana-ization is Jay McInerney's latest novel, "Story of My Life," which has recently been published in Japan as *Sutōrī obu Mai Raifu*. In this case as well, the katakana is entirely appropriate. The novel — with its seen-it-all teenage narrator — appeals to the same *shinjinrui* ("new breed") trendies who buy Madonna CDs.

Straight translations into Japanese are much more common, on both sides of the bestseller list, but publishers are not averse to adding sales-boosting twists. Dr. Ravi Batra's "Surviving the Great Depression of 1990" becomes *1990-Nen Daikyōkō o Ikinokoru* or "Surviving the Great Panic of 1990." Evidently, with the Japanese economy booming, the threat of a mere depression is not enough to flog sales.

In the case of thrillers, the title often gets not just a twist but a thorough overhaul. Brian Freemantle's "The Solitary Man" emerges as *Supai Yo, Saraba* ("Farewell, Spy"). Joseph Wambaugh's "The Glitter Dome" metamorphoses into *Hariuddo no Satsujin* ("The Hollywood Murders"). More informative — and boring.

Wambaugh's book is not the only one to lose something in the translation: Japanese publishers have a penchant for flattening inflated titles. Arthur C. Clarke's "Rendezvous With Rama" becomes *Uchū no Randebū* ("Rendezvous in Space"). John Le Carre's "Smiley's People" is rendered as

Sumairī to Nakama-tachi ("Smiley and [His] Friends"). Occasionally, however, publishers manage to add a little pizzazz. Robert Ludlum's "The Rhineman Exchange," with its rather business-like ring, becomes *Akuma No Torihiki* ("The Devil's Deal").

It is the film industry, however, that hunts hardest for the zingy title. With investments at stake that make even the biggest bestseller advances look like spare change, film makers have good reason to be picky. In Japan, the result often falls somewhere between the katakana-strewn cool of records and the kanji-laden intellectualism of books. Megahits by the same director — Steven Spielberg — illustrate both tendencies. One, "Jaws," was not only Spielberg's first major success, but was also a landmark in the history of *yōga* (Western films) in Japan. The crowds cramming into the theaters in 1975 to watch a Great White have Robert Shaw for lunch signaled the start of a tidal shift away from the homegrown to the Hollywood product. The Japanese title: *Jōzu* — the original "Jaws" in katakana.

Two years later Spielberg scored big again, with "Close Encounters of the Third Kind." The Japanese title: *Michi to no Sōgū* ("Encounters with the Unknown"). Sukeharu Nashiki, PR manager of Columbia TriStar in Japan, later reminisced on NHK TV that *michi* (unknown) came right away, but that *sōgū* (encounter) took somewhat longer. "*Michi* was simple to write, but no one knew the kanji for *sōgū*," he laughed. He added that when company execs showed Spielberg the title at a convention in L.A. he heartily approved — though he probably did not appreciate the juxtaposition of the ordinary and the arcane that intrigued so

Koi ari,
It has love,

Warai ari,
It has laughs,

Adobenchā ari,
It has adventure,

no yokubari eiga!
a greedy Movie!

Kurokodairu Dandii 2
Crocodile Dundee 2

***Wani* Dundee** just wouldn't be the same. The Japanese word for crocodile, *wani,* is commonly used, but it might be considered a little *dasai* ("un-cool") in a movie title.

Princess White Snow and the Seven Little People?

That's the Japanese title for "Snow White and the Seven Dwarfs"— *Shirayuki-hime to Shichi-nin no Kobito-tachi* (白雪姫と七人の小人達). Thanks largely to Disney and their international marketing efforts, many of those children's stories we all know and love are known and loved in Japan as well. In fact, many Japanese "baby boomer" parents consider these stories part of their own cultural heritage — something to be passed on to their children. Here are some examples of how those old, familiar titles turn out in Japanese.

The Three Little Pigs	*Sambiki no Kobuta*	三匹の子ぶた
Little Red Riding Hood	*Akazukin-chan*	赤ずきんちゃん
Sleeping Beauty	*Nemuri-Hime*	眠り姫
The Ugly Duckling	*Minikui Ahiru no Ko*	みにくいアヒルの子
Pooh Bear	*Kuma no Pū-san*	くまのプーさん
The Ant and the Grasshopper	*Ari to Kirigirisu no Hanashi*	蟻とキリギリスの話

many Japanese moviegoers. The title also sparked something of a boom. Soon after the movie came out TV comedians were having "encounters" with everything.

Japanese titles have influenced not only local pop culture, but even the way Hollywood names films. One example was the Rambo series. The first, titled "First Blood" in the States, was rebaptized *Rambo* for Japanese distribution. Its huge success here helped persuade U.S. film makers to dub the second film "Rambo: First Blood Part II." The title in Japan —*Rambo: Okori no Dasshutsu* ("Rambo: Angry Escape").

In Japan, most series films are numbered rather than individually titled. Clint Eastwood's "Dirty Harry" films are simply dubbed *Dāti Harī* ("Dirty Harry"), followed by the appropriate number. This makes things easier for distributors, but harder for video fans trying to distinguish between "Magnum Force" (*Dāti Harī 2*) and "Sudden Impact" (*Dāti Harī 4*). To add to the confusion, three other Eastwood films also have *dāti* in the title: "Every Which Way But Loose" was called *Dāti Faitā* ("Dirty Fighter"), "Any Which Way You Can," which was entitled *Dāti Faitā: Moeyo Tekken* ("Dirty Fighter: Burn, Fist of Iron") and "Deadly Impact" became *Dāti Magunamu '87* ("Dirty Magnum '87).

But the title of Clint's first big hit in Japan — and the States as well — indicates more than an ability to write "dirty" in katakana and count. Dubbed "A Fistful of Dollars" in the States, this 1964 Sergio Leone film not only launched the spaghetti western, but made Eastwood an international star. Based on *Yōjimbō*, the 1961 Akira Kurosawa classic about a samurai for hire, it was distributed in Japan, fittingly enough, as *Kōya no Yōjimbō* ("The Wasteland Yōjimbō").

The title also contained a reference to an earlier Western based on a Kurosawa film: *Kōya no Shichinin* ("The Wasteland Seven"), better known in United States as "The Magnificent Seven." The original for this 1960 Preston Sturges film was "The Seven Samurai" (*Shichinin no Samurai*), which, interestingly enough, was once titled "The Magnificent Seven" for its U.S. release.

Like publishers, film distributors often seek to clarify obscure English titles for local audiences. "Carnal Knowledge," the 1971 Mike Nichols film that chronicles the sexual adventures of two college friends as they advance into middle age, became *Ai no Karyūdo* ("Love Hunter"). "Play It Again, Sam," the 1972 Woody Allen comedy about a film buff's bumbling attempts to improve his love life, with advice from Bogart's ghost, played in Japan as *Bogī! Ore mo Otoko Da* ("Bogie! I'm a Man Too"). When the seventh remake of "Brewster's Millions," starring Richard Pryor and John Candy, appeared in Japan in 1985, the distributor tried to get right to the point by titling it *Maina Burazāsu Shijō Saidai no Kake* ("Minor Brothers, The Biggest Bet in History"). And to make sure that moviegoers would understand that "Critical Condition," a 1987 Richard Pryor comedy, was about medical mishaps, the distributor dubbed it *S.O.S. Dokutā Nō Guddo!* ("S.O.S. Doctor No Good!").

Sometimes the new title only muddies the waters. "A Fish Called Wanda," a 1988 John Cleese farce with one of the more offbeat — and appropriate — titles in recent years, played theaters in Japan as *Wanda to Daiya to Yasashii Yatsura* ("Wanda and Diamonds and Gentle Guys").

With dramatic films, however, distributors occasionally try to equal, or surpass, the evocativeness of the original title. "To Sir With Love," the 1967 Sidney Poitier film about a young black teacher in a tough London school, was retitled *Itsumo Kokoro ni Taiyō* ("Always With the Sun in Your Heart"). "Terms of Endearment," which won the Oscar for Best Picture in 1983, appeared here as *Ai to Tsuioku no Hibi* ("Days of Love and Remembrance"). "The Way We Were," the 1973 Streisand-Redford love story, became *Tsuioku* ("Remembrance"). "It was a very movie-like title," Nashiki of Columbia TriStar reminisced.

Managing director Hajime Yūki of Shōchuiku Fuji remembers a less-than-successful attempt to choose a "non-movie-like" title for a low-budget horror flick. The result: *Haka ni Tsuba o Kakero* ("Spit on the Grave"). "A theater owner from Nagano Prefecture came all the way to our office in Tokyo to complain," he later told NHK. "But it was too late to do anything about it — we'd already made the posters."

The award for the most un-movie-like — and longest — Japanese title would probably have to go to the one devised for "Everything You Always Wanted to Know About Sex, But Were Afraid to Ask," the 1972 Woody Allen sex comedy: *Udei Aren no Dare Demo Shiritagatte-iru Kuse ni Chotto Kikinikui Sekkusu no Subete ni Tsuite Oshiemashō*. It would be interesting to know what the Nagano theater owner made of that.

Mark Schilling is a freelance writer and translator who has lived in Japan since 1975. In addition to film criticism for *The Japan Times*, he also writes a column on the Japanese language for the international edition of *The Japan Times Weekly*. Correspondence to: 1105 Pearl House, 4-1-10 Kami-Saginomiya, Nakano-ku, Tokyo 165 Japan. Tel/Fax: 03-577-0876

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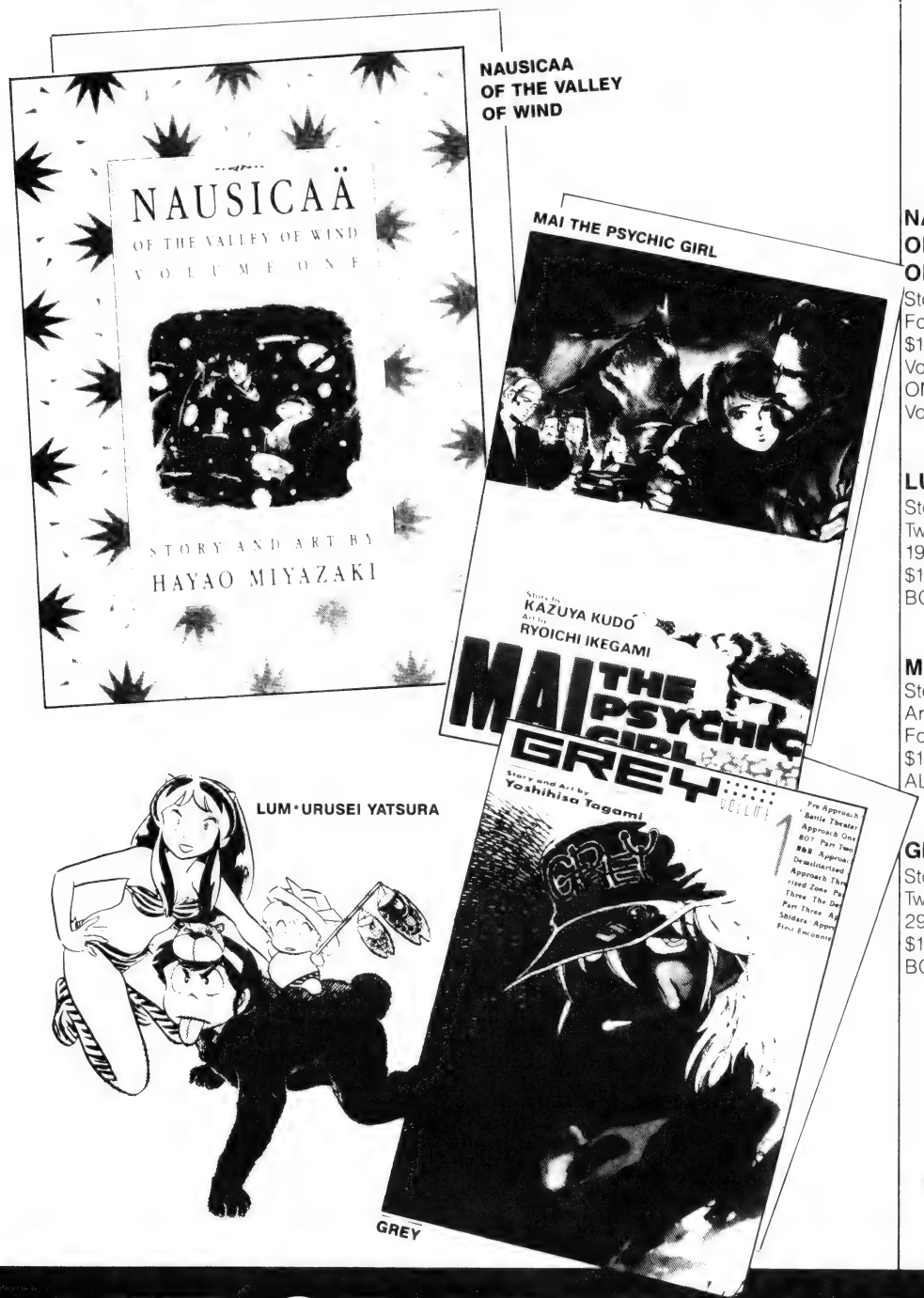
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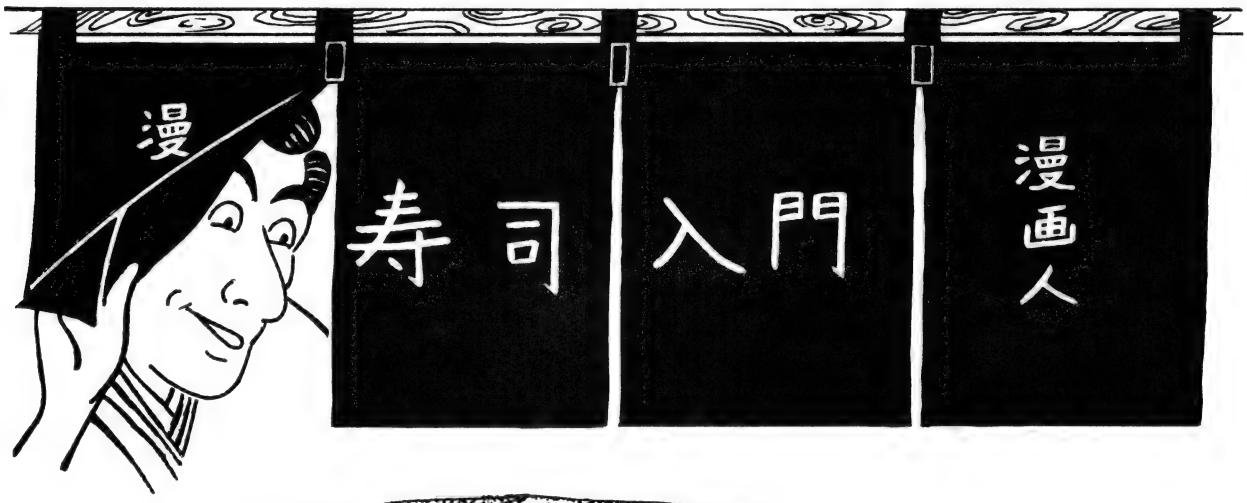


Sushi Nyūmon
Sushi Primer

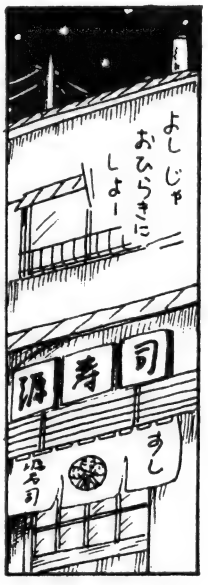
MANGAJIN takes a peek at one of the most popular of Japanese foods. *Nyūmon*, meaning "primer/introduction to," is written with the kanji for "enter" (*nyū* 入) and "gate"(*mon* 門), so it seems appropriate to begin a look at sushi with a look at the:

のれん
noren • **The short, split curtain** that generally hangs outside sushi shops and other traditional Japanese restaurants or drinking establishments is called a *noren*. The *noren* is put out when the shop opens and brought in when it closes. The name of the restaurant and the type of food served there are usually shown on the *noren*. Here are some examples of how the word can be used.

のれん　を　くぐる
noren ***o*** ***kuguru***
Literally "Duck (under) the noren," meaning "Enter/go inside."

Noren can be used in a figurative way to refer to the reputation, image or "goodwill" of a business:

のれん　に　かかわる
noren ***ni*** ***kakawaru***
Affect the reputation/image (of a shop or business)



From *Dai-Tōkyō Binbō Seikatsu Manyuaru*, by Tsukasa Maekawa

寿司屋
sushi-ya • **The ending *-ya*** refers to a shop or the person who runs it.

豆腐屋
tofu-ya shop selling tofu/person who makes & sells tofu

魚屋
sakana-ya seafood store/fish monger

株屋
kabu-ya stock brokerage/broker

- **Many sushi shops** in Japan are small and have only a counter. This scene from *Dai-Tōkyō Binbō Seikatsu Manyuaru* ("A Manual for Cheap/Poor Living in Greater Tokyo," by Tsukasa Maekawa, Kodansha,) seems to capture the feeling of the neighborhood *sushi-ya*. Shops such as this one with only 8 seats at the counter are not unusual in Tokyo, but anything smaller than this would be rare. A "good customer" might spend ¥20,000 or so per visit, while less well-heeled diners could get by with a tab of ¥2,000—3,000.

© Tsukasa Maekawa/ *"Dai-Tōkyō Binbō Seikatsu Manyuaru"*

The sushi-ya is saying
へい，とろ　お待ち!!
- ***Hei, toro omachi!!***

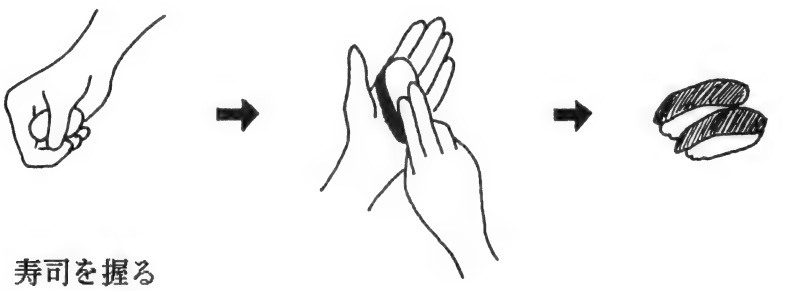
- *Hei* is a masculine slang form of *hai*. *Sushi-ya* frequently use this type of "working man's language" in an energetic, somewhat macho way.
- *Toro* is the most expensive cut of *maguro* (tuna). It is well marbled with fat and has a rich, nutty flavor. This cut is not generally available in U.S. sushi shops — a Japanese conspiracy?
- *O-machi* is a shortened version of *o-machidōsama deshita* (from the verb *matsu* = "wait"). This expression could be used by waiters (or *sushi-ya*) when serving a dish, or by a headwaiter seating guests who had been kept waiting for a table. It's difficult to give even a literal translation, but *-dō-* is written with the kanji for *tōi*, which usually has the meaning "far, distant, remote," so the implication is "Sorry you had to wait so long," (even though the sushi might have been made and served in a matter of seconds.)

Narration at upper right
- *Ore no ojisan wa sushi-ya de, fudan wa oyako sannin de kirimori shite-iru.*
  "My uncle is a sushi-ya, and normally they manage (the shop) with 3 family members (parents and child)." [Today, they have part-time help.] (PL2)

Sushi refers to a group of dishes which have as their common denominator *sushi meshi* — rice flavored with vinegar, salt, and sometimes sugar and mirin (a sweet rice wine). This clearly distinguishes *sushi* from *sashimi*, which is just your basic raw fish, without the rice. If you've ever visited a sushi shop, you already know at least the first two types:

握り寿司
nigiri-zushi

• ***Nigiri*** is from the verb *nigiru*, meaning "grasp or clench in one's hand," but actually this refers to the hand making the sushi, rather than the one eating it.

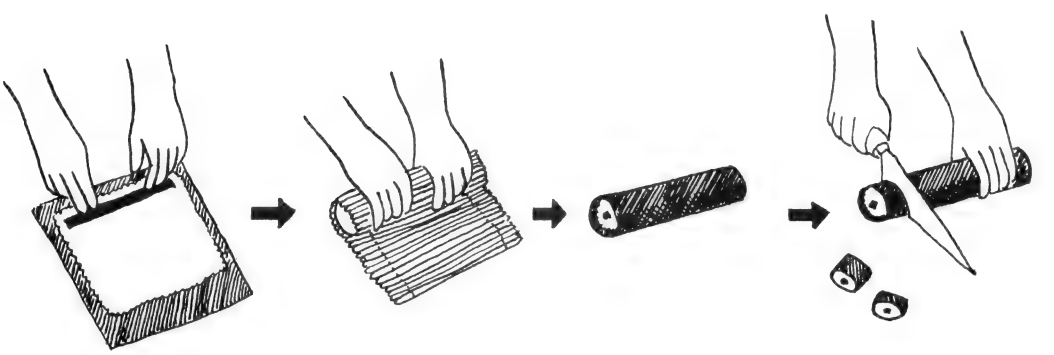


寿司を握る
sushi o nigiru

Note that in these combinations, *sushi* becomes *zushi*.. This is considered easier to pronounce.

巻き寿司
maki-zushi

• ***Maki*** is from the verb *maku*, meaning "roll up." For example, *hamaki* (literally "leaf roll") is the word for cigar. *Maki-zushi* is made by spreading rice on a sheet of *nori* seaweed, rolling this up in a bamboo *makisu*, and cutting the roll into bite-sized pieces.

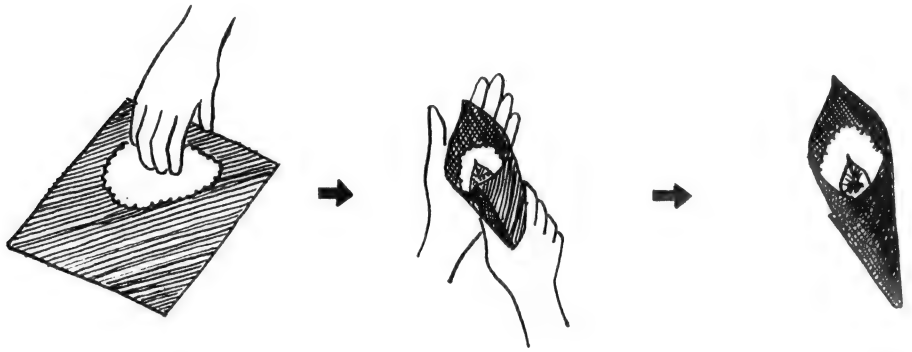


寿司を巻く
sushi o maku

Two popular types of *maki-zushi* are *tekka-maki* ("tuna roll") and *kappa-maki*. ("cucumber roll").

手巻き寿司
temaki-zushi

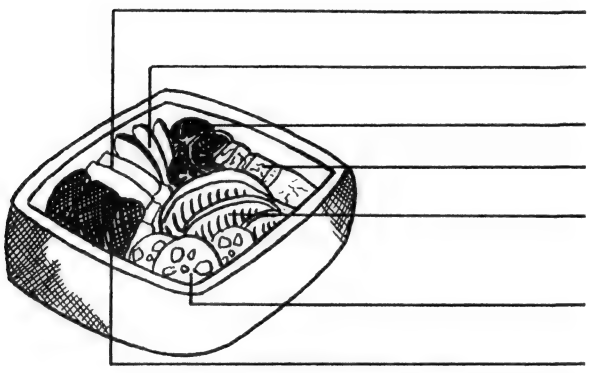
- ***Te*** is the word for "hand," and this "hand-rolled sushi" was apparently first created by amateur sushi chefs at home, although it is now offered as an option at most sushi shops. With this method, no *makisu* roller is used — just the hands.



手で寿司を巻く
te de sushi o maku
"Roll sushi by hand"

散らし寿司
chirashi-zushi

- ***Chirashi*** is from the verb *chirasu,* meaning " scatter," or "strew." In this dish, a bowl is filled with sushi rice, and the other ingredients (fish, egg, and sometimes items such as *takenoko* (bamboo shoots), *renkon* (lotus root), etc.) are "strewn" artistically on the rice.



いか	*ika*	squid
きゅうり	*kyūri*	cucumber
椎茸	*shiitake*	shiitake mushroom
玉子	*tamago*	egg (sweet omlet)
筍	*takenoko*	bamboo shoots
蓮根	*renkon*	lotus root
鮪	*maguro*	tuna

五目　寿司
gomoku-zushi

- ***Gomoku*** is written with the kanji for "five eyes." It's commonly used in Chinese cooking to mean "combination, or assortment," for example *gomoku rāmen* has an assortment of toppings. In *gomoku-sushi*, the ingredients (it may contain no fish at all) are mixed in with the rice or used as accents on top. This dish has the image of "home cooking" (*katei ryōri*).

There are still other types of sushi, such as *inari-zushi* and *oshi-zushi.*

回転 寿司
kaiten-zushi

• **"Revolving sushi"** is served in shops like the one below, again from *Dai-Tōkyō Binbō Seikatsu Manyuaru* (Tsukasa Maekawa, Kodansha). In this strip, the shop is holding a sushi-eating contest to promote their grand opening.

In these shops the sushi is put on small plates which revolve around the counter on an assembly-line type conveyor device. Customers pick what they want (orders may be placed as well), and pay by the plate. Standard items such as maguro might be ¥120-150 per plate (usually two pieces). Beware!! this price can double for different colored plates with more exotic and expensive items.

You may see some kinds of fish served in these shops which are not generally found in the more traditional shops. Some of these cheaper types of *shiromi* ("white fish") and such can be quite tasty.

Tea mugs and tea bags of green tea (o-cha) are provided on a rack, and there are push-type hot water outlets in front of almost every seat. Beer and other beverages are available upon request.

© Tsukasa Maekawa/*"Dai-Tōkyō Binbō Seikatsu Manyuaru"*

Oops! we ran out of room to translate the dialog in this manga. The narration at upper right reads: *Ichi-i wa muryō no kanban ni tsurarete, shōgo-sugi ki-ai to nekki afureru tennai ni ore wa ita.* **"Drawn in by the sign (saying that) first place (was) free, just after high noon I was in the shop (which was) overflowing with spirit and enthusiasm."** (PL2 — a semi-literary style)

The word *sushi* is frequently written in hiragana — すし, but it's something of a special case in that there is more than one way to write *sushi* in kanji. The choice of style might depend on the sensibilities of the person doing the writing, or perhaps the type of image a shop wanted to project. Tracing the origins of kanji can get pretty complicated, but we'll make a few comments from the standpoint of what might be called "folk etymology."

寿司
sushi • *Sushi* can be written as a combination of the characters *kotobuki* 寿 and *tsukasa* 司. You may recognize *kotobuki* 寿 as a character used in decorations, embroidery, jewelry, and such. It means "long life/felicitations/congratulations," although this is more a written than a spoken word. In some combinations it is read *ju* (長寿 *chōju* = longevity).

Tsukasa 司 means "head/chief/government office," and is read *shi* in combinations such as *jōshi* 上司 = "one's superior (officer)." Written this way, 寿司 looks something like "(department) in charge of felicitations," or at least it can be remembered this way.

Why does *sushi* 寿司 mean sushi? In Japanese, kanji characters can be used for their sound, sometimes giving a pun-like effect. For example, Western names can be written with kanji by selecting characters which give the correct combination of sounds. Characters used this way are called *ate-ji* 当て字. Since sushi is associated with festive occasions, the character *kotobuki* is certainly appropriate, and *tsukasa* finishes out the word nicely.

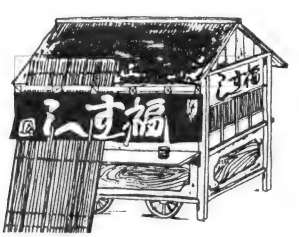
Unlike the following kanji, 寿司 contains no element or radical referring to fish, so this style of writing (or writing in hiragana) might be considered more appropriate for dishes such as *gomoku-zushi* which may contain no fish.

鮨
sushi • As a mnemonic device, this character can be thought of as a combination of "fish" (*sakana* 魚) and "delicious/tasty" *(umai* 旨い), although we have heard reports that 旨 is actually the simplified form of another kanji.

While writing sushi as 寿司 is said to be a fairly recent innovation (end of the Edo period), 鮨 has apparently been around for a couple of thousand years (the original *sushi* 鮨 contained fish, but was made quite differently from present day sushi.)

There is another kanji for *sushi* 鮓 made from "fish" (*sakana* 魚) and what looks like a radical from the kanji for "vinegar" *(su* 酢). This is less widely used.

すし
sushi • The image projected by a hiragana rendition would depend largely on the style of writing. A plain block-style lettering might suggest simplicity and low price. When written in a smooth, flowing script style, the single line design of hiragana can give a very traditional Japanese image.



That's all we have room for in this issue, but we'll be doing more in future issues.
Place your order: Tell us what you want to see in this column.

Lesson 1 • *Yoroshiku o-negai shimasu*

One of the most useful expressions in the Japanese language, a complete understanding of this phrase requires some knowledge of Japanese culture because in many situations there is no equivalent English expression .

It drives translators crazy!

Beginning students usually first run into *Yoroshiku o-negai shimasu* (or one of its variations), in the dialogue of a personal introduction, where it is typically "translated" as "Pleased to meet you." This is really more of a "cultural equivalent" than a translation, since *Yoroshiku o-negai shimasu* makes no specific mention of "meeting," and its use is certainly not limited to introductions. In an introduction, the translator at least has this option. In some of the situations illustrated on the following pages, it's difficult to come up with a translation or a "cultural equivalent." Word-by-word, it looks something like this:

よろしく
Yoroshiku
Well/favorably

- ***Yoroshiku*** is the adverb form of the adjective *yoroshii*, a rather formal and polite word for "good/nice," so *yoroshiku* literally means "well/favorably."

  Adjectives which end in *-i* can be made into adverbs by changing *-i* to *-ku*.

hayai	quick, rapid
hayai kisha	a fast train
hayaku	quickly, rapidly
hayaku taberu	eat quickly

  You might hear *yoroshii* used by an employee asking the boss's approval — *Yoroshii desu ka?* "Is it all right?" in the sense of "May I . . .," as well as "Is this satisfactory/good (enough)?"

お願い
o-negai
(hon.) **request**

- ***Negai*** is the noun form of the verb *negau/negaimasu* = "make a request," so it means "(a) request." The *o-* on the beginning is an honorific prefix, somewhat like the *o-* in *ocha*.

  The *-masu* form of a verb, minus *-masu* is sometimes called the root of the verb, and is used like a noun.

  Kokoro kara no negai — Literally "(A) request/wish from the heart."

します
shimasu
do/make

- ***Shimasu*** is the ordinary polite form of the verb *suru*, an all-purpose verb frequently used with nouns to mean "do/make."

denwa	telephone
denwa shimasu	(call on the) telephone

jama	nuisance, bother
o-jama shimasu	Literally "(I will) bother (you)," said when entering someone's home or office.

お願い　します
O-negai ***shimasu***

- ***O-negai shimasu*** is a fairly polite way of making a request/saying "Please." It can be used for ordering in a restaurant — *Biiru o-negai shimasu* ("Beer please."), when dropping off laundry — *Kore o o-negai shimasu* ("Please {take care of} these."). It's also used after you have made a request or left a matter in someone's hands.

From the preceding page, perhaps you can see that the three words *Yoroshiku o-negai shimasu* mean something like "Please give me your favorable consideration." It's probably more useful though, to look at some of the situations where this expression is used.

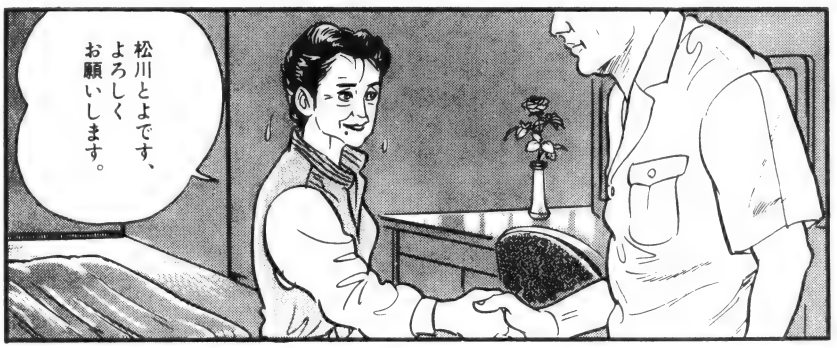
Situations

Introductions: The verb *shimasu* is used in "ordinary polite speech (what is called PL3 in MANGAJIN)," and will suffice for most situations.

For example, in this story, a woman makes a trip to China to search for the two sons she had left there when war broke out. The guide/interpretor (who is actually one of the sons) has come to her hotel room, and she introduces herself.

Matsukawa Toyo desu,
"I'm Toyo Matsukawa,

yoroshiku o-negai shimasu.
pleased to meet you." (PL3)



© Yajima & Hirokane / "*Ningen Kōsaten*"

- This woman is employing the guide/interpretor, so as the "boss" she could use the informal "*Yoroshiku,*" but as a middle-aged woman, she would most likely add "*o-negai shimasu.*"
- In addition to the social implications of the introduction, she is also saying "*Yoroshiku o-negai shimasu*" in a business sense. She will be counting on his services as a guide/interpretor, and for this reason as well, "*Yoroshiku o-negai shimasu* " is appropriate.

This scene is from an animal parody of an *omiai* ("interview" between a prospective bride and bridegroom to let them "look each other over"). Poppo (a common name for a female feline) has just been introduced here. Her mother and father are sitting behind her, and their attire (kimono and pinstripe suit) shows that this is a fairly formal occasion.

© Makoto Kobayashi / "What's Michael?"

Poppo to mōshimasu
"My name is Poppo." (PL4)

Yoroshiku o-negai shimasu
"Pleased to meet you." (PL3)

- Polite cat that she is, Poppo uses the humble word *mōshimasu* when giving her name. *Mōshimasu* would be considered very polite speech (PL4), but she still uses *o-negai shimasu* (ordinary polite - PL3), instead of the very polite (PL4) *o-negai itashimasu.*
- Compare her choice of words with that of her male counterpart on the next page.

The male half of this *omiai* is a dog, who uses more informal speech. Although his speech is certainly socially acceptable (for a male), it would not be strange for a young man to say *Yoroshiku o-negai shimasu* in this situation.

© Makoto Kobayashi / "What's Michael?"

Shinnosuke desu
"I'm Shinnosuke" (PL3)

yoroshiku
This is where the translating gets tough. His casual tone is something like **"Hi, I'm Shinnosuke,"** but because *yoroshiku* is in itself a rather polite word, it could be **"I'm Shinnosuke, my pleasure . . .."**

- His choice of words is part of the image of this cartoon character — he is wearing a loud sports coat, and behaves in a good-natured but somewhat rough manner. The conclusion of this *omiai* was that the pair were not compatible.

This young man is introducing his bride-to-be to his aunt. By simply using the (humble) word *itashimasu* instead of *shimasu*, she has increased the politeness level of her speech. Note that *itashimasu* is used only for one's own actions, not those of other people.

Ōkawa Yōko desu
"I'm Yōko Ōkawa."

Kondo Kōhei-san to kekkon suru koto ni narimashita.
"(It has come about that) Kōhei and I are to be married." (PL3)

Yoroshiku o-negai itashimasu.
Given the situation, she would seem to be saying **"Please accept me as a member of the family and be nice to me."** (PL4)

© Yajima & Hirokane / "*Ningen Kōsaten*"

This is not an introduction. He has just been promoted to an executive position, and she is his new secretary, but they already know each other as employees of the same company. In this case, *Yoroshiku o-negai shimasu* has a connotation of "Let's cooperate/Let's work together harmoniously." As a female, and as a secretary/subordinate, this woman would almost be bound to use the more polite *itashimasu*.

©Yamasaki & Kitami / *"Tsuri-Baka Nisshi"*

Exec: *Yoroshiku o-negai shimasu yo, Nakano-san.*
You know what this means by now, right?
yo after *shimasu* simply adds emphasis, but this would be used among peers or by a superior.

Sec: *Kochira koso, yoroshiku o-negai itashimasu.*
"It's me who should say *'Yoroshiku . . .'*." (PL4)

- *Kochira koso* means something like "I am the one who should be asking for your kind cooperation." *Kochira*, (literally "this way/direction") can be used to refer to one's self, or, with a gesture, to someone else.
- *Koso* means "indeed/all the more."

It's not just women who use polite speech. In these panels, a section chief (*kachō*) is exchanging New Year's greetings with his department head (*buchō*). In the second panel they are both bowing, so we can't see the face of the person speaking. The feeling of this greeting is mutual, but the use of the verb *itashimasu* would indicate that this is the subordinate (section chief) speaking.

©Yamasaki & Kitami / *"Tsuri-Baka Nisshi"*

Sec. Head: *Domo, omedetō gozaimasu*
"A Very Happy New Year" (PL4)
(Literally, **"Congratulations"**)

Dept. Head: *A, omedetō*
"Oh, Happy New Year"

- *Omedetō* is derived from the adjective *medetai*, meaning "Auspicious, joyous." Japanese people congratulate each other on the "opening" of the new year.

Sec. Head: *Kotoshi mo, sakunen dōyō, yoroshiku o-negai itashimasu.*
"This year, the same as last year, I ask for your kind favor." (PL4)

- *Kotoshi mo* = "this year too"
- *sakunen* = formal word for "last year"
- *sakunen dōyō* = "the same as last year"

Lesson 1 • *Yoroshiku o-negai shimasu*

Business talks call for frequent use of *yoroshiku o-negai shimasu* on both sides. In this scene, two Korean businessmen are entertaining the director of a company called Kanemaru Sangyō (Kanemaru Industries). They represent a manufacturing concern and want Kanemaru Sangyō to import and distribute their products.

1st businessman: *Zehi Kanemaru Sangyo-san ni wa ga Kankoku no seihin mo toriatsukatte moraitai to omoimashite, ne*
"We would definitely like to have Kanemaru Sangyo handle our Korean products, and. . ."

2nd businessman: *Nani to zo yoroshiku*
"If you would, please give us your favorable consideration."

- Note that *-san* has been added to the company name just as if it were a person's name
- *wa ga . . .* is a somewhat literary way of saying "our/my."
- *. . .to omoimashite* ("thinking that. . .") on the end sounds much softer and smoother than ending with *. . .desu.*
- The rather formal *nani to zo* can be thought of as "dressing up" *yoroshiku,* which would be a little too informal in this situation. This is somewhat like *Dōzo yoroshiku* in an introduction.

Director: *Iyā, kochira koso yoroshiku o-negai shimasu yo!*
"No, we are the ones who must ask for your cooperation."

- *Iyā* or simply *iya* is a somewhat masculine way of saying "no."
- Even though he is being wined and dined, the director realizes that both sides of a business deal need each other.

© Tochi Ueyama /*"Cooking Papa"*

At the exterminators: This man and his wife (on the left) have a problem with roaches in their home and have visited an exterminator's office. The exterminator (on the right) has made his presentation and is explaining that it will take him only one hour to treat their home.

Exterminator: *Iya, gokiburi taiji wa ichi-jikan mo areba jūben desu yo.*
"Really, one hour is enough to exterminate roaches." (PL3)

Customer: *Sō desu ka. Sore ja yoroshiku o-negai shimasu.*
"Is that so. In that case, would you please (treat our home)." (PL3)

Please take good care of them: This woman is giving away a litter of kittens, and as the recipients leave with their mewing charges, she gives them a *Yoroshiku o-negai shimasu.*

© Makoto Kobayashi / "What's Michael?"

Recipients: *Sore ja, taisetsu ni sodatemasu no de*
"Then, we will bring them up carefully, so . . .
maitsuki shashin o totte okurimasu.
"we'll take pictures every month and send them." (PL3)

Housewife: *Yoroshiku o-negai shimasu*
"Please take good care of them/I entrust them to your care." (PL3)

Kittens: *Mii—, mii—.*
"Mew, mew."

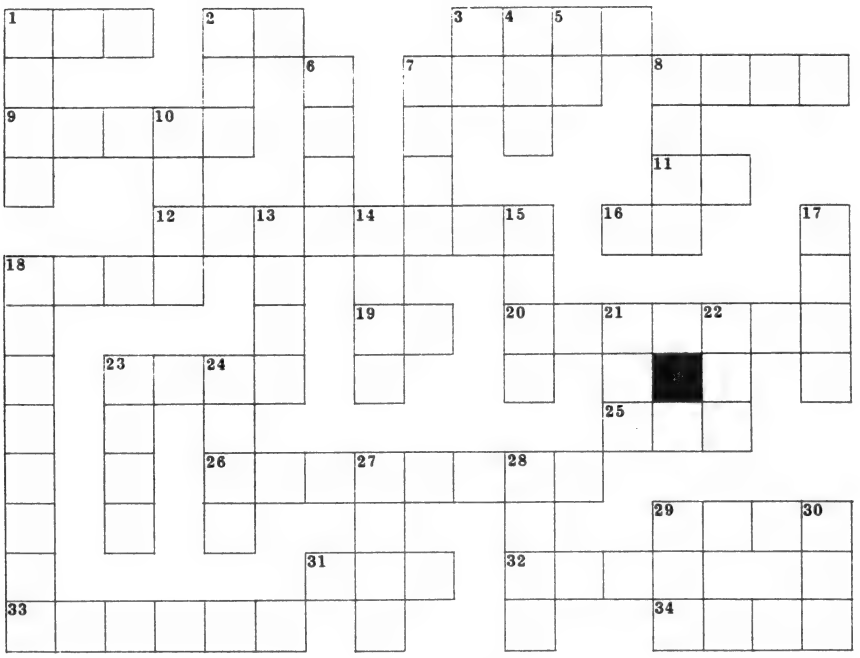
- The first sentence ends in *no de* ("therefore/so") and the implied conclusion would be "don't worry about the kittens/please be reassured."
- Her use of *Yoroshiku . . .* shows that she is depending on them to take good care of the kittens.

We hope that as a result of reading this article, you can appreciate what we mean when we, the editorial staff of MANGAJIN, say:

よろしくお願いします
Yoroshiku o-negai shimasu

Puzzlegram

Clues in English, answers in Japanese. A complete solution is shown on page 77.



ACROSS

1. Book
2. Love
3. This
7. Yesterday
8. Cloud
9. Age
11. Possessive particle
12. Purple
16. Door
18. That
19. Eye
20. Eight o'clock
23. Clothes
25. Chair
26. Daily
29. Sugar
31. Rain
32. Why
33. Noisy
34. Seven

DOWN

1. Person
2. Autumn
3. Wood
4. Devil
5. Possessive particle
6. Flower
7. Umbrella
8. This
10. String
13. Six
14. Charcoal
15. Stone
17. Big
18. Last month
21. Blood
22. Chair
23. Ship
24. God
27. Wave
28. Bone
29. 1000
30. Overcoat

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Sararī-man ("Salary-man") *Manga*

Hiroshi Tanaka answers the question "Are all Japanese hardworking?"

The word *sararī-man* ("salary-man") refers to a salaried company employee, usually a white-collar office worker. This segment of the Japanese population is generally credited with being a major factor in Japan's economic achievements. The "traditional" salary-man sacrificed his private life and put his work first.

In the last decade there has emerged what is called the *shin-jinrui* ("new breed") who put private life ahead of work. *Tanaka-kun*, a *manga* character created by Hiroshi Tanaka, puts what little there is of his private life ahead of his work, but it's hard to think of him as being "new" anything.

泣くな！田中くん

タナカヒロシ

Naku na! Don't Cry!

Tanaka-kun

by Hiroshi Tanaka

- *na* (with a falling tone) after the plain form of a verb makes it into a negative command.
- *-kun* is an ending used instead of *-san* for young boys and low-ranking company employees. It is used primarily for males, but OL's ("office ladies") may also be called *-kun* by their bosses.

(balloon)
Sararīman wa hekotarenai
The Salary-man never says die

- *Hekotareru*, while not really slang, could be called an "informal" word. It can mean "lose heart, be discouraged," or "give up."

Tanaka-kun by Hiroshi Tanaka is published by Take Shobō in the monthly *Manga Life*, and also in book form.

田中くん的サラリーマンの条件

Tanaka-kun-teki sarariman no jōken

The conditions for a Tanaka-kun-type salaryman

- The ending *-teki* means "-like/-type." It is somewhat like the English ending "-tic," or "-ical." For example, *geki* means "drama/play," and *geki-teki* means "dramatic." While *-teki* is a part of some "standard" words, it is also possible to improvise, adding it to various nouns (like *Tanaka-kun-teki*).

その❶ 女にもてない。
Sono ichi. *Onna ni motenai.*
The first. **Not popular with women.**

- *moteru* = "be popular/sought after"

その❷ 金がない。
Sono ni. *Kane ga nai.*
The second. **Has no money.**

- *kane* is a slang word for "money" (the honorific *o-* has been dropped from *o-kane*).

その❸ 遅刻が得意である。
Sono san. *Chikoku ga toku-i de aru.*
The third. **Forte is being late for work.**

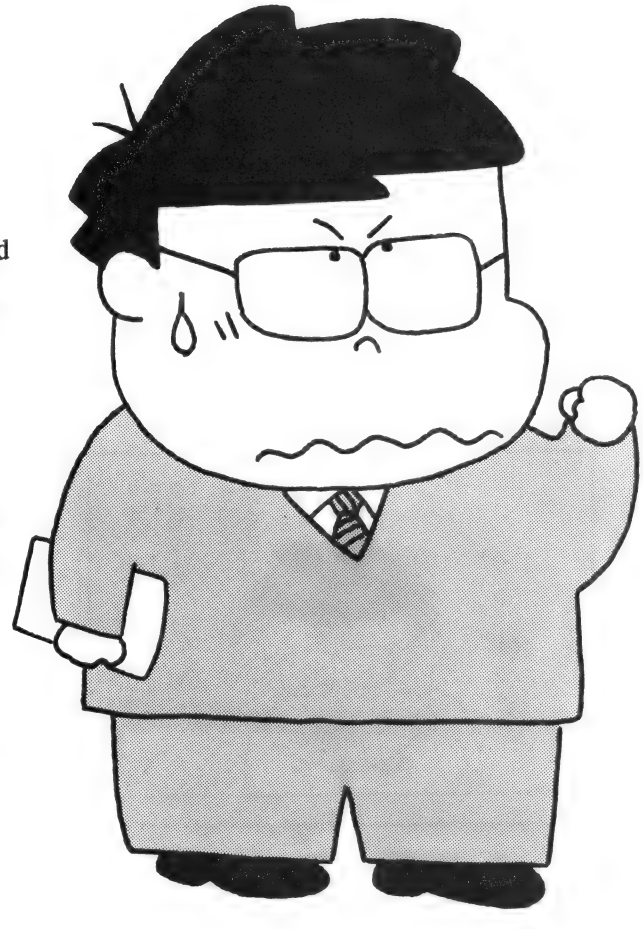
- *Chikoku* means "lateness/tardiness," but is used mostly for situations like work or school.
- *Toku-i* = "forte/strong point" – something one does with skill and takes pride in.
- *de aru* gives a literary or academic feeling.

その❹ 特技、壁打ち卓球。
Sono yon. *Tokugi, kabe-uchi takkyū.*
The fourth. **Special skill, playing ping pong against a wall.**

- *kabe* = "wall," and *uchi* is from the verb *utsu* which means "hit" (along with 15 other meanings listed in Kenkyūsha's dictionary)

その❺ 仕事は選ぶ。(楽なのを)
Sono go. *Shigoto wa erabu (raku-na no o)*
The fifth. **Selective about work (selects something easy)**

- *Raku* is a noun meaning "comfort/ease." *Raku-na* is an adjective meaning "easy/light/simple." The particel *no* after an adjective makes it into a noun – "one that is easy."



ああ、それでも がんばれ、サラリーマン!!

Aa, sore de mo gambare, sararī-man!!

Aah, even so, hang in there, salary-man!!

- *Gambare* is the abrupt command form of the verb *gambaru*, used when giving encouragement.

A Visit to the Shrine on New Year's Day

Title: *Ichinen no Kei*
Plans For the Year

- *Ichinen no Kei* is from the saying *Ichinen no kei wa gantan ni ari* - "Plans for the year are made on New Year's day," or, "New Year's day is the time to make plans for the year." Although this is somewhat reminiscent of a New Year's resolution, the practice in Japan is to visit a *Shintō* shrine (*Jinja*) on New Year's Day and make a prayer concerning one's plans or hopes for the year.
- *Keikaku* is a more common word for "plan." *Kei* by itself has something of a literary sound/feeling.

2

"Sound" FX: *Poi*
(effect of tossing the bill {¥1,000} into the offering box)

- When used in a sentence, the particle *to* would come after *poi*, for example *poi-to nageru* ("toss," or "throw in a nonchalant manner").
- The box into which offering are made typically has grill-like bars across the top.

3

Tanaka-kun: *Kotoshi koso kōkai no nai ichinen de arimasu yō ni...*
"...may this year be a year with no regrets."
Sound FX: *Pan pan*
(a gentle clapping sound)

- *Koso* ("the very/indeed") emphasizes *kotoshi* ("this year").
- *Kōkai* = regret(s)
- The dots after *yō ni...* indicate that the final verb has been omitted. Although prayers are typically ended this way (with *yō ni...*) the final verb implied would be *onegai shimasu*, or *onegai mōshiagemasu.* ...*yō ni* means "(so) that..."
- *Pan pan* could also be used as the sound of patting one's full stomach after a large meal.

4

Tanaka-kun: *Hyaku-en de yokatta nā.*
"A hundred yen would have been enough."
Sound FX: *Gon*
("**Bong**" sound of the rock hitting him on the head - a slapstick device)

- *Yokatta* is the past of *ii* (or the somewhat older form *yoi*) which can mean "good," or "(good) enough." The implication is "I should have made it ¥100 instead of ¥1,000."

The Penance of a Salary-man

Title: *Hansei no Iro*
A Sign of Repentance

- *Hansei* can mean "introspection, self examination," or in this case, "repentance." *Iro* literally means "color," but can be used to refer to "a look of," or "a sign of."

1

Kachō: *Omae no misu ga gen'in de, shigoto ga ōhaba ni okurechimatta yo! Bakamon ga...*
"Because of your mistake, our work is way behind schedule! You idiot..." (PL1)
Sound FX: *Bān*
("**Bang**" of pounding fist on desk)

- *Kachō* = Section Chief (sign on his desk)
- *Omae* is a condesending, or at best very familiar, term for "you." It is used mostly by males, especially young boys.
- *Misu* = mistake • *gen'in* = cause • *ōhaba* = literally "big width," used to refer to "a large, substantial amount."
- *Okurechimatta* is a contraction of *okurete shimatta*, an emphatic (past) form of *okureru* = "be late/behind schedule."
- *Bakamon* is a contraction of *bakamono*. (*mono* = person)

2

Sign: *Riyō*
Hairdresser

- a combination of *rihatsu* (barber) and *biyō* (beautician)

3

Kachō: *Sekinin o totte, atama o marumeta no ka? Daibu hansei shita yō da na.* (PL2)
"You took responsibility and shaved your head? It looks like you're very repentant."
Tanaka-kun: *Hai!*

- *Sekinin o toru* = take/accept responsibility
- *Marumeta* is the past of *marumeru*, literally "make round," so *atama o marumeru* means "shave the head/get a close haircut." (*Yuki o marumeru* = "make a snowball")
- *...yō da/desu* means "it looks like/appears that..."

4

Tanaka-kun: *Kore... hitsuyō keihi desu.* (PL3)
"This is a necessary expense."
Secretary: *Sanpatsu-dai?*
"The charge for (your) haircut?"
Sound FX: *Gon*
("**Bong**" sound of the rock hitting him on the head – a slapstick device)

- *Dai* means "charge/fee." For example, *takushi-dai* = taxi fare.

Tanaka-kun's Hand-Knitted Sweater

Title: *Te-Ami no Sētā*
A Hand-Knitted Sweater

- *Ami* is from the verb *amu* = knit
- *Te* = hand

1

Friend: *Kono sētā, kanojo ga ande kureta sētā nan da.*
"This sweater is a sweater my girlfriend knitted for me." (PL2)
Tanaka-kun: *Fuun...*
"Hmmm..."

- *Kanojo* can be used as a pronoun meaning simply "her," but it is commonly used to mean "girlfriend."
- *Kureta* (from the verb *kureru*) is fine here, but if the person who did something for you or gave you something is your senior/superior, use *kudasatta* (from *kudasaru*).
- *Nan da* in this sentence is a contraction of *na no da*, appropriate because he is explaining about the sweater.

2

Tanaka-kun: *Kanojo no te-ami no sētā ka...* (PL2)
"A sweater hand-knitted by his girlfriend...?"
Boku mo kanojo ni ande morao-tto! (PL2)
"I'll have my girlfriend knit me one too!"

- *Boku* is an informal word used by males, especially boys, to refer to themselves.
- *Morao* (shortened from *moraō*) is from the verb *morau* = receive. If the person from whom you are receiving something is your senior/superior, use *itadaku* (*itadakō*).
- The ending *...tto* (more emphatic than simply *...to*) implies that he has made a decision - *moraō to (suru)*.

3

Tanaka-kun: *Sono mae ni, kanojo o tsukuranakucha...*(PL2)
"Before that, I have to find a girlfriend..."
Sound FX: *Gatan goton, gatan goton*
Clickety clack, clickety clack

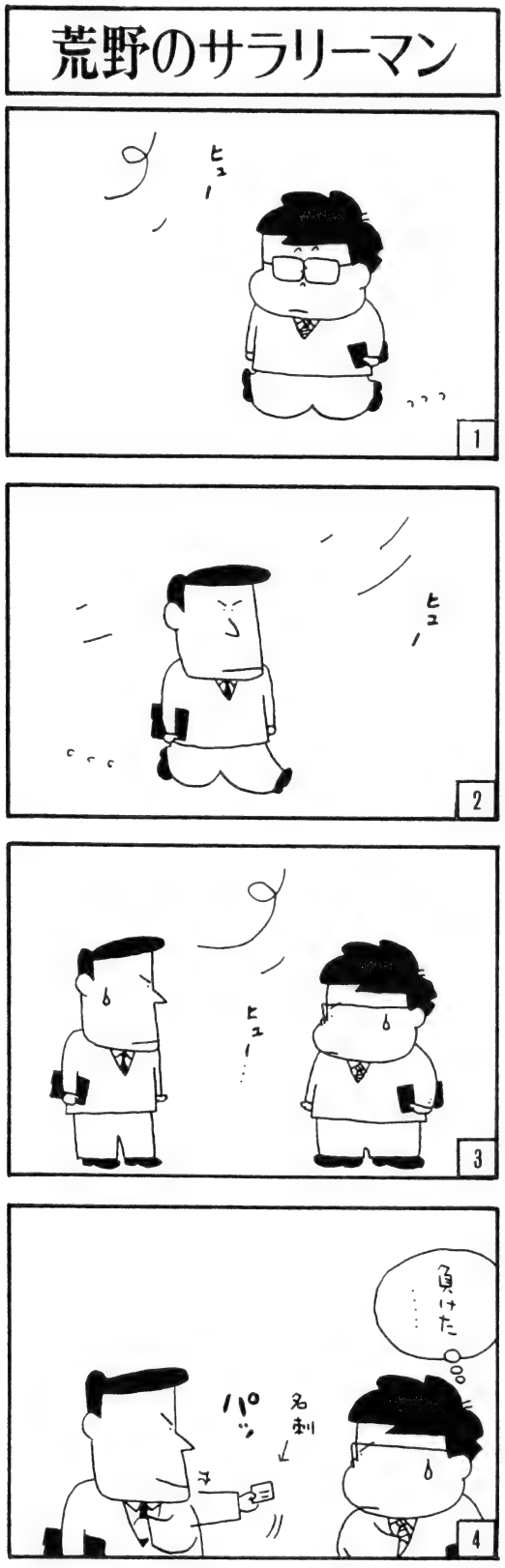
- *Tsukuranakucha* is a contracted form of *tsukuranakute wa (naranai)* - from the verb *tsukuru* (lit., "make/create").

4

Tanaka-kun: *Jibun de anda hō ga hayasō da na...*
"It looks like it'll be quicker to knit it myself."
Book: *Amimono*
Knitting

- The ending *–sō* on an adjective (*hayai*) means "appears to be/seems to be –." Japanese adjectives do not have comparative forms (quick, quicker) and *hō* (lit., direction, way, side) is typically used when making a comparison.

Fastest Meishi in the East



Title: *Kōya no Sarariman*
Salary-Man in the Wasteland

- The title is a parody of the movie *The Magnificant Seven*, which was entitled *Kōya no Shichi-nin* in Japanese.

1
2
3

Sound FX: *Hyuu*
(sound of the wind blowing)

- *Hyuu* is frequently used as the sound of the wind to create a desolate, forlorn feeling, especially in *"samurai"* comics or comics depicting the American West.

4

"Sound" FX: *Pa!*
(a quick or sudden action, in this case, pulling out a *meishi*, or business card)

Tanaka-kun: *Maketa* (PL2)
"I lost."

Why are *meishi* so important??

Most people who do business in Japan or who deal with Japanese businessmen know that great importance is attached to the business card, or *meishi*. If you have ever witnessed an exchange of *meishi* between Japanese people, you may have noticed that after a *meishi* is received, it is generally scrutinized quite carefully. Why is this so? What are they looking for?

In his book *Japanese in Action*, Jack Seward recounts an "experiment" he conducted by having *meishi* printed giving only his name and his telephone number in Tōkyō, in English and in Japanese. Here is his account of what happened.

> "At first I was astonished, then amused, and finally intrigued by the consternation they caused. To those who asked, I explained that these *meishi* gave my name, both in English and in Japanese, and told how to communicate with me. Was that not sufficient? Indeed not, they protested. A name and telephone number were far from being enough. Just what was I? What was my position, my company, my sphere of influence? The truly important data, they clamored, were not written on the card at all."
>
> "What they wanted, of course, was a title or *katagaki* (lit., writing on the shoulder)."

One reason for this stress on title and position is that proper use of the politeness levels inherent in the Japanese language requires sensitivity to the relative social standings of the parties involved.

アッサリ君
Assari-kun

西村 宗

by Sō Nishimura

Assari-kun originally appeared in the Weekly Yomiuri Magazine (*Shūkan Yomiuri*). Sō Nishimura is also the creator of *Sarari-kun*, another "Salary-man" manga which runs serially in the *Sankei Shinbun*.

Assari is a common word which means "light/simple/unreserved," a pretty good description of *Assari-kun*. The appellation *-kun* is used primarily because of his age and the fact that he is in the lower ranks of his company.

1

Sign: *Tenki Sōdan (Kabu)*
Weather Consultation, Inc.

- *Kabu* is the word for stock, but it is also used as an abbreviation for *kabushiki gaisha* (literally, "stock style" company → corporation). The word *kaisha* (company) changes to *gaisha* in this combination, but the abbreviation K.K. (*kabushiki kaisha*) is also sometimes used for "Inc./Ltd."

2

Assari-kun: *Kondo no nichiyōbi wa ikaga deshō ka.*
"How will this Sunday be?" (PL3)

- *Kondo* means "this time," and is generally used to refer to the next occasion/occurrence, etc..

FX: *Busu*
(sulky, moody effect)

- The more common usage in a sentence would be *busutto shite-iru* = "be sulky" moody." The use of such effects without the particle *to* or *-tto* has a *manga*-like quality.

Tenki-ya: *Kibun ga noran wai.*
"I'm not in the mood."

- *Kibun* = "mood/feeling."
- *Noran* = *noranai*. This use of *-n* for the ending *-nai* is especially common among older males. *Noranai* is the negative of the verb *noru*, which has quite a range of meanings. *Kibun ga noru* = "Be in the mood, feel like..."
- *Wai* is somewhat like the feminine ending *wa*, but is used mostly by older males.

3

Assari-kun: *O-tenki-ya ka*
"He's a weather man/*o-tenki-ya*, is he."

- The particle *ka* is used here directly after a noun, without a verb, because a realization has been made. This is not really a question. (*Sō ka* = "So that's the way it is.")

- ***O-tenki-ya* = "a moody person."** *Tenki* means "weather." The ending *-ya* can refer to a person engaged in a certain type of trade (*sakana-ya* is a fish-monger), or to a person who has certain characteristics (*gambari-ya* is a person who is tenacious and determined). An *o-tenki-ya* is a person whose moods change like the weather, but of course, the term sounds like "weather man." The honorific *o-* is a slightly sarcastic touch.

• ***Oyako Domburi:*** *Oyako* means "parent (*oya*) and child (*ko*)," and a *domburi* is a large porcelain bowl with a lid. *Domburi-mono* are rice dishes served in this type of bowl. The *domburi* is filled about two thirds full with steamed rice, and various toppings are added.

In the world of *domburi* dishes, *oyako* refers to chicken (the "parent") and eggs (the "child"). The dish is prepared boiling chicken and onions in a small amount of sauce (stock, soy sauce, sugar, and *sake*), adding a beaten egg until the egg sets, and pouring all of this onto the rice in a *domburi*.

The word *domburi* is frequently shortened to *don*, and this dish can be called *oyako-don*. *Katsu-don*, *ten-don*, and *gyū-don* are all dishes served over rice in a similar style.

1

Assari-kun: *Oyako domburi*
(chicken cooked with eggs and served over rice)
Cook: *Dekimasen*
"We can't make that." (PL3)

• *Dekimasen* simply means "Can not do/make." We supplied the "...that" (and the subject "we") to make the English sound as natural (and polite) as the Japanese.

2

Assari-kun: *Soko ni keiniku to keiran ga aru ja nai desu ka.*
"Aren't there chicken and eggs over there?" (PL3)

• When the chicken is alive, it is called *niwatori*. *Keiniku* is a combination of the *kanji* for *niwatori* and *niku* ("meat/flesh"), and is a very specific term. *Toriniku* is probably a more common word for "chicken (the food)." *Tori* is actually a generic term for birds and fowl in general, but unless otherwise specified, *toriniku* usually refers to chicken (the food). Thanks in part to the Colonel and his marketing efforts in Japan, the word *chikin* is also widely used. Likewise, *tamago* the generic word for all kinds of eggs, usually means "hen's eggs" unless otherwise specified. *Keiran* is a very specific term.

3

Cook: *Kono keiniku to keiran wa mattaku no tanin nan desu.*
"This chicken and these eggs are complete strangers." (PL3)

• As this sentence shows, the distinction between singular and plural is usually not made in Japanese – *kono* can be used for "this" or "these," *keiran* can be "egg" or "eggs."
• *Mattaku* = "thorough/complete/altogether"
• *Tanin* is written with the characters for "other person(s)." It can refer simply to people other than one's self, or to strangers - people outside one's family or acquaintances.
• *nan*, a contraction of *na no*, used before *desu* emphasizes the fact that a reason is being given.

シアター アッパレ

Shiatā Appare
"Bravo Theater"

Political Manga by Yoshiie Gōda.

This series runs in the bi-weekly *Biggu Komikku Superiōru* (Big Comic Superior) from Shōgakukan. There have been so many changes in the Japanese political scene recently that we felt it might be better to begin with a topic (or target) familiar to at least some people. Do you remember former prime minister Nakasone?

Title: *Nakasone Iryūjon*
The Nakasone Illusion

- Just as Reagan had a reputation for being the "teflon president," this cartoon shows how former prime minister Nakasone seems to be able to "dodge" the accusations directed at him as a result of the recent political scandals. The figures shown sticking swords into the barrel here are Takeshita and Kobuchi.

1

Sound FX: *Zu bu bu*
(sound of sword being stuck into barrel)

- *Zu bu bu* is a made-up sound effect, derived from the word *zuburi*; *zuburi-to sasu* = "stab/stick into"

1st sword: *Rikurūto*
Recruit - the "Recruit scandal"
2nd sword: *Meidenkō*
Another political scandal

2

Sound FX: *Zu bu bu*
(sound of sword being stuck into barrel)
3rd sword: *Rokkīdo*
Lockheed - the "Lockheed scandal"

3

Narration: *Ittai dō natteru n da*
"How in the world does he do it?" (PL2)

- *ittai* is generally used with a question word (*dō* in this case) to indicate puzzlement
- *natte(i)ru* is a form of the verb *naru*. *Naru* has a range of meanings including "become/turn into/result in," and *natte-iru* can be thought of as meaning "consist of/be composed of." • In polite speech, *natte(i)ru n da* would be *natte(i)ru n desu*.

4

Narration: *Tada yokeru no ga umai dake datta to iu.*
"It's just that he's good at dodging." (PL2)

- *yokeru* = avoid/dodge/evade
- *no* after a verb makes it into a noun: *yokeru* (dodge) → *yokeru no* (dodging)
- *umai* is a colloquial word for "skillful."

Yoshiie Gōda, the creator of this strip, frequently appears as a kind of "straight man."

Title: *Gunma San-ku*
Gunma (Prefecture), Ward Three

- Japan is divided into 47 prefectures (*ken*). For national elections, these prefectures are divided into electorial districts called *ku* or "wards." Nakasone's electorial district is ward three of Gunma Prefecture.

1

Gōda: *Aaa, sannin mājan wa tsumannē.*
"Aah, 3-man mah-jongg is a drag." (PL1)
2nd Player: *Ato hitori dare ka inai no*
"Isn't there someone else?" (PL2)

- *Tsumannē* is a rough, masculine form of *tsumaranai* ("dull, uninteresting"). *Tsumannai* is a slang form used by males and females. • *hitori* = "one person" • *dare ka* = "someone"

2

Nakasone: *Konban wa. O-aite shimashō ka.*
"Good evening. Shall I join you?" (PL3)
banner: *Nakasone desu*
I'm Nakasone

- *Aite* can mean "companion/partner," or "the other person, an opponent/competitor." *O-* is added for a polite touch.

3

Gōda: *Waa, shimero*
"Woah, close it! (PL2)
2nd Player: *Dete-ke, dete-ke!*
"Get out, get out! (PL2)

- *Shimero* is the abrupt command form of *shimeru* ("close").
- *Dete-ke* is a contracted form of *dete-ike*. *Dete* is from *deru* ("go/come out"). *Ike* is the abrupt command of *iku* ("go").

4

Nakasone: *Irete kudasai yō. Watashi no keppaku-banashi o kiite kudasai yō.*
"Please let me in. Please listen to my story of innocence." (PL3)
Gōda: *Kekkō desu. Kaette kudasai.*
"That's all right. Please go home." (PL3)
Narration: *Ima, Gunma-ken de wa, sannin yoru to Nakasone-san ga yatte-kuru. (uso)*
Nowadays, in Gunma Prefecture, when three people gather together, Nakasone comes along. (not really)

- *Keppaku* = "purity/innocence." In this combination, *hanashi* ("story") becomes *banashi*.
- *yo* at the end of a sentence adds emphasis. Elongating *yo* to *yō* after *kudasai* gives a pleading effect.

What's Michael?

by Makoto Kobayashi

Yes, *What's Michael?* is actually the name of this *manga*. The title is usually written in English, or occasionally in *katakana* - *Howattsu Maikeru?*

Michael is actually several cats. In some stories (such as the one we present here), he appears as one of five cats kept by a young woman. In other episodes he is the pet of a married couple. He has been pictured as the pet of an otherwise tough-as-nails *yakuza* (gangster), and some of his adventures take place strictly in the world of cats, who may be dressed like and act like humans.

In this issue we present:

マイケルの災難

Maikeru no Sainan
"Michael's Disaster"

© 1990, MANGAJIN, INC., All rights reserved
Maikeru no Sainan was first published in Japan in 1985 by Kodansha Ltd., Tokyo.
English translation rights arranged through Kodansha Ltd.

Sound FX

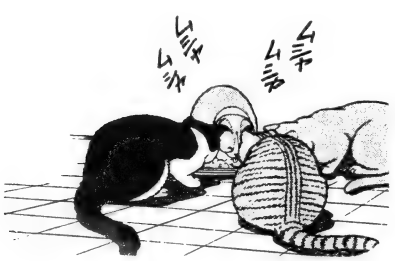
Since this episode of *Michael* is especially rich in sound effects, we felt this might be a good opportunity to say a word about *gisei-go* (onomatopoeia) and Japanese.

Silent Sound Effects
In the first frame of this story, the girl awakens and sits up with a start. The "sound" effect is *gaba!* (The small *tsu* at the end indicates that the sound is cut off sharply, and we generally indicate this with an exclamation mark.)

Of course, sitting up in bed (or in a *futon*) doesn't really make a sound. This is an effect used to make the *manga* come alive. It is taken from the "real" word *gaba-to*, listed in Kenkyūsha's *New Japanese English Dictionary* as an adverb meaning "suddenly, quickly, with a start." Likewise, in frame 2, *ba!* is used as the effect of the girl suddenly reaching for her blouse.

Perhaps the ultimate in silent sound effects is *shiin* — the sound of silence. This comes from the word *shin-to*, as in *shin-to shita*, meaning "silent, still, hushed." (The *i* sound can be elongated for a more dramatic effect.)

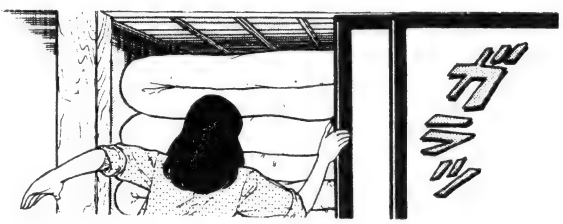
"Real" Sound Effects
In some cases, the effects used may closely resemble the actual sound. For example, in frame 14 the cats are shown eating canned cat food. The sound effect is *musha musha.*



Musha musha taberu is listed in Kenkyūsha's dictionary as meaning "munch, eat with a munching sound, eat greedily," so this could be considered a "standard" word, but from what I've heard of cats eating, this would seem to be pretty close to the real sound.

In frame 17, *da da!* is used as the thumping sound of running barefoot — pretty close to the real thing.

"Split" Sound Effects
There are many words in Japanese which repeat the same sound twice, for example, *gara gara*, the standard "rattling" sound (*gara gara to ochiru* "fall down with a rattle/clatter"). In *manga* or in *manga*-like speech, it is not uncommon to use only half of these words. In frame 21, the girl suddenly opens the *fusuma* sliding door, and the sound is *gara!*



Creative Sound Effects
Sometimes the artist/writer simply makes up a sound effect. Even these made-up effects, however, are usually based on the "feel" associated with a particular sound. Here is one of my favorites.

The sound of stepping barefoot on a cat's tail — *gu'nyu!*

– Ed.

あ〜〜っ
いけない!!
もうこんな
時間だわ
ガバッ
1
今日は
人と待ちあわせ
してたんだ〜〜〜
早く
起きな
きゃ!!
バッ
2
ウニャ
ニャッ
バッ
あ〜〜
ごめんなさい
そこで寝てた
のね〜〜〜
3
どっこい
しょっと
〜〜〜!!
ガバッ
みかん
4
ヒョイヒョイ
5

1

Girl: *Aaa! ikenai!! Mō konna jikan da wa.*
"Oh no!! It's already this late." (PL2-fem)
"Sound" FX: *Gaba!*
(effect of sitting up suddenly)
Girl: *Kyō wa hito to machiawase shite-ta n dā.*
"I had an appointment to meet someone today." (PL2)

- *ikenai* has a meaning of "won't do/bad." As shown here, it can be used if you realize you have made a mistake or oversight. (*Ikenai* can also be used in expressing "must" and "must not" in combination with certain verb forms, for example *shite wa ikenai* = "must not do," or *kaeranakereba ikenai* = "must return/go home."
- *konna* means "this kind of," and *jikan* means "time," so *Mō konna jikan!* might be translated "Look at the time!"
- *wa* is a feminine ending (although it is sometimes used by men, especially in *Kansai/Ōsaka* dialect.
- *machiawase* combines *machi* from the verb *matsu* ("wait") and *awase* from the verb *awaseru* (a causative form of the verb *au* → "set to/synchronize with/bring together").

2

Girl: *Hayaku okinakya!!*
"I've got to get up quick!!"
"Sound" FX: *Ba!*
(effect of a sudden motion - reaching out for blouse)

- *oki ıkya* is a contraction of *okinakereba (naranai/ikenai)* from the verb *okiru* ("get up").

3

1st cat: *Unya nya*
"Umeomeow."

- *Nyaa* is the standard cat sound in Japanese, the equivalent of "Meow" in English. Kobayashi-san, the creator of this series, frequently puts a *u* before the *nyaa*.

Girl: *Aaa, gomen nasai. Soko de nete-ita no nē.*
"Ooh, I'm sorry. You were sleeping there, weren't you." (PL2)

4

Girl: *Dokkoisho-tto!!*
"Heave ho!!"
"Sound" FX: *Basa!*
(the sound of a *futon* being put into a closet)

- *Dokkoisho* alone will suffice to indicate that you are making a physical effort. Adding *-tto* on the end is something like "with a heave ho."
- *Basa basa* is a rustling sound like that of leaves. *Basa!* is the sound of something (usually fairly thin and low density, such as a folded newspaper, straw mat, etc.) landing on a horizontal surface.

5

Sound FX: *Pisha!*
(the slamming of a *fusuma* sliding door)

- The *fusuma* sliding door on most closets is a light wooden frame around a cardboard-like panel covered with a decorative paper. The lightness of the door results in a sound like *pisha*. The wooden door to a room or house would make a sound like *gacha!* There is a double effect here, since *pisha(tto)* or *pishari-to* also indicates "tightly."

さあ
顔洗わな
きゃ〜〜!!
6
ウニャニャッ
あ〜〜
ごめんな
さ〜〜い
7
8
タオル
タオル
9
ウニャ
ニャニャッ
10
あ〜〜
ごめんな
さ〜〜い
タオル
かと
思っちゃっ
た
ウニャッ
11

6

Girl: *Saa, kao arawanakyā!!*
"Now, I've gotta wash my face!!" (PL2)
"Sound" FX: *Da!*
(effect of suddenly pushing open the door - this is not the sound of the door hitting against the wall, but an effect to indicate that it was opened with a shove)

- The particle *o* has been omitted after *kao*.
- *arawanakya* is a contraction of *arawanakereba (naranai/ikenai/dame)*, from the verb *arau* ("wash"). The *-ā* on the end is elongated because she is almost calling out.

7

2nd Cat: *Unya nya!*
"Umeow meow!"
Girl: *Aaa, gomen nasaaai.*
"Ooh, I'm sorrry. (PL3-2)
"Sound" FX: *Gu'nyu!*
(the effect of a bare foot stepping on a cat's tail)

- *nasai* is elongated to *nasaaai* to show more feeling or to give a dramatic effect.

8

Sound FX: *Jā!*
(This is a standard effect for running water.)
Sound FX: *Basha basha / basha basha*
(The "splash" sound of washing her face; again, a standard sound effect)

9

Girl: *Taoru, taoru*
"Towel, towel"

10

Sound FX: *Goshi goshi*
(a rubbing or scrubbing effect - also used for washing one's hands)
3rd Cat: *Unya nya nya!*
"Meow meow meow!"

11

Girl: *Aaa, gomen nasaaai. Taoru ka to omotchatta.*
"Ooh, I'm sorrry. I thought you were (might be) a towel." (PL2)
3rd Cat: *Unya!*
"Meow!"

- The *ka* after *taoru* shows that she was not sure it was a towel - she couldn't see well, but she thought it might be a towel.
- *omotchatta* is a contraction of *omotte shimatta*. *Omotte* is from the verb *omou* ("think"), and *shimatta* is the past of the verb *shimau*, which literally means "complete/conclude," but is frequently combined with other verbs to add emphasis.

taberu (eat)	→ *tabete shimau*	→ *tabechau* (eat up)
nomu (drink)	→ *nonde shimau*	→ *nonjau* (drink away)
iu (say)	→ *itte shimau*	→ *itchau* (go and say)
yaru (do)	→ *yatte shimau*	→ *yatchau* (go and do)

The translation of these "*shimau* forms" would depend greatly on the context/actual situation, but they are more emphatic than the regular forms.

ニャ〜〜ッ
ニャ〜〜ッ
ウニャ〜〜
ドドド
チコチコチコ
待っててよ
今あげる
から〜〜!!
12
はい!!
13
ムシャ
ムシャ
ムシャ
14
あら
……
15
1、
2、
3、
4、
……
い……
1匹
たりない
!!
マイケル
がいない
わ
!!
16

12

4th Cat: *Nyaa! Nyaa!*
"Meoow! Meoow!
2nd/3rd Cats: *Unyaa*
"Umeoow"
Sound FX: *Do do do*
(a heavy "thump thump thump" running sound)
Sound FX: *Kiko kiko kiko*
(creaking sound of opening a can)
Girl: *Matte-te yo. Ima ageru karaa!*
"Hold on. I'll give it to you right away." (PL2)

- When making a request in an informal situation (for example, asking your cats to wait), *kudasai* can be dropped, and the *-te* form of the verb (*matte-te* in this case) can be used alone. *Matte-(i)te*, as opposed to simply *matte*, has the connotation "be waiting (while something else is happening)."
- *Ima* literally means "now," but can be used to indicate "right away."
- Strictly speaking, *yaru* would be used (instead of *ageru*) to refer to "giving" to an animal. The use of the more "polite" word *ageru* in this situation is somewhat feminine.
- The final *a* on *kara* (because) has been elongated to show a sing-song tone of voice.

13

Girl: *Hai!!*
"Here you are!!"

14

Cats: *Musha musha / musha musha*
"Munch munch / munch munch"

- *musha musha* implies eating hungrily/greedily.

15

Girl: *Ara... / ichi, ni san, shi...*
"Huh... / one, two, three, four..."

- The expression *ara*, indicating surprise is used primarily by women, although it may be used by men as well.

16

Girl: *I... ippiki tarinai!!*
"Th... there's one missing!!"

- The counter/classifier *hiki* is used for small animals: *ippiki, nihiki, sambiki, yonhiki, gohiki, roppiki*, etc.

Girl: *Maikeru ga inai wa!!*
"Michael isn't here!!" (PL2-fem)

- The particle *wa* makes this feminine speech.

マイケル〜〜
マイケル〜〜
ダダダ
17
ごはんよ〜〜
マイケル〜〜!!
18
いないわ〜〜
また家出しちゃったのかしら
19
どうしよう〜〜!!
あ……
ニャ〜〜ニャ〜〜
20
ガラッ
21

17

Girl: *Maikeru / Maikeru*
"Michael / Michael"

Sound FX: Da da!
Thump thump (heavy footsteps)

18

Girl: *Gohan yo / Maikeru!!*
"It's breakfast / Michael!!"

- *Gohan* is the word for (cooked) rice, but is also used to mean "a meal." This is similar to the way "bread" was at one time used to mean "meal" in English.

19

Girl: *Inai wa... Mata ie-de shichatta no kashira.*
"He's not here... I wonder if he's run away again. (PL2-fem)

- The *ie* in *ie-de* means "house/home," and *de* is from the verb *deru* meaning "leave/go out," so *ie-de* means "running away from home." *Ie-de* is used with the verb *suru.*
- *Shichatta* is the past of *shichau*, a contraction of *shite shimau.* (cf. frame 11)
- *Kashira* is something like a feminine version of *ka na.*

Girl: *Dō shiyō!!*
"What'll I do!!" (PL2)

- *Shiyō* is the informal version of *shimashō* = "shall do." When talking to themselves, women frequently use forms generally considered masculine.

20

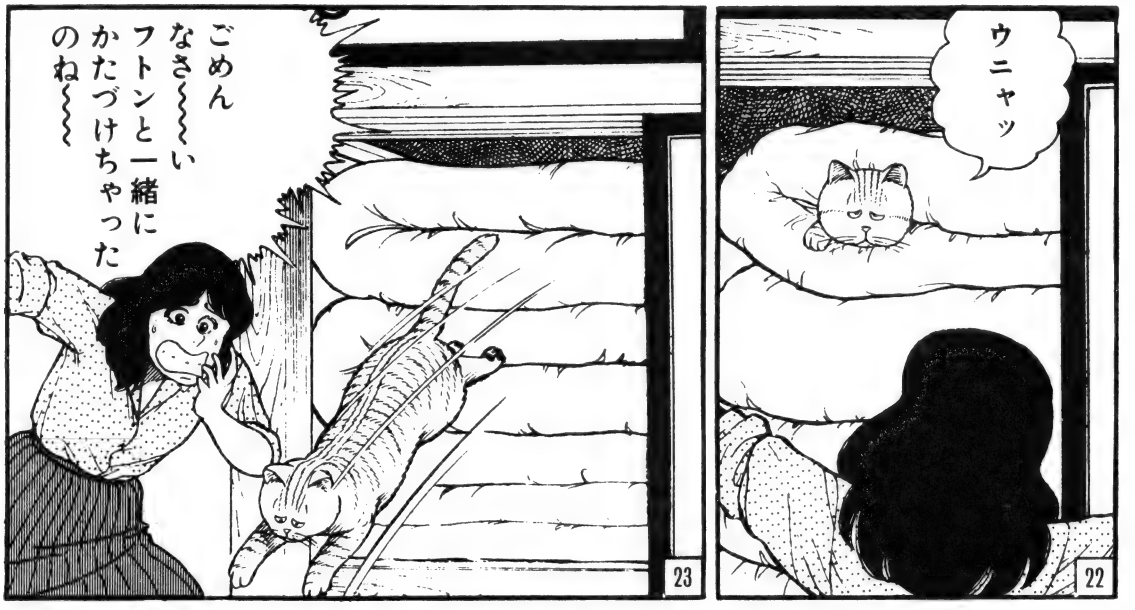
Michael: *Nya- nya-*
"Meow meow"

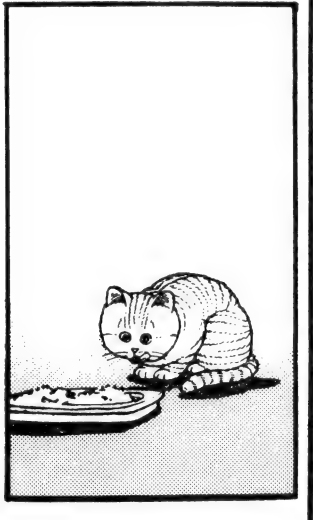
Girl: *A...*
"Ah..."

21

Sound FX: *Gara!*
Rattle

- *gara gara* is the common term for "rattle/clatter." A single *gara* or *garari* is the sound of a sliding door being opened.





飼い主がおっちょこちょいだと猫も苦労するのであった……

22

Michael: *Unya!*
"Umeow!"

23

Girl: *Gomen nasaaai. Futon to issho ni katazukechatta no nē.*
"I'm sorrry. I put you away with the *futon*, didn't I." (PL2)

- *katazukechatta* is a contracted form of *katazukete shimatta.* The *no* is used because this is the explanation for his disappearance.

24

Cats: *Unyaa unyaa / Nyaa! nyaa!*
"Umeoow umeoow / Meow! meow!

Sound FX: *Bata bata / bata bata*
(the sound of scurrying, "clattering" feet)

Girl: *Ee!? Kondo wa nani yo*
"Huh!? What is it this time?"
Toire ga yogorete-ru kara hayaku kirei ni shiro desu tte!?
"You're saying that your kitty box (toilet) is soiled so clean it right away?"

- The use of *yo* after *nani* shows she is growing impatient.
- *Toire* is the Japanese version of "toilet."
- *Shiro* is the abrupt command form of *suru.*
- *Kirei* means "clean" and/or "pretty." *Kirei ni suru* means "clean up, make clean/pretty."
- *Desu tte* is used when reporting the speech of another person (or cat).

Sound FX: *Musha musha*
(The "munch munch" of Michael eating cat food)

25

Girl: *Wakatta wa yo. Chotto matte-te yo.*
"I understand. Wait a minute." (PL2-fem)

- The particle *wa* is the only word which makes this feminine speech.
- *Wakatta* is the informal equivalent of *wakarimashita.*
- Again, *matte-te* is used without *kudasai* to make an informal request.

Cats: *Unyaa! Unyaa!*
"Umeoow! Umeoow!"

26

Narration: *Kainushi ga otchokochoi da to, neko mo kurō suru no de atta.*
"So it was that when the owner is scatterbrained, cats have a hard time too." (PL2)

- *kainushi* comes from the verb *kau* meaning "keep (a pet)/raise (an animal)." *nushi* means "owner/master/proprietor." *nushi* is the same character as *shu* in *shujin.*
- When *to* is used at the end of a sentence or clause in this way, it gives a conditional meaning - "When..." or "If..."
- *otchokochoi* means "careless/hasty/scatterbrained"
- In the ending *no de atta*, the particle *no* makes everything that comes before it into a clause. The combination of *de atta* (a literary or academic form, similar in meaning to *datta* or the more polite *deshita*) which is past tense, and *da* and *suru* which are present tense, make this sentence rather difficult to express in English.

From the series

ホテル
HOTEL

石ノ森章太郎

by Shōtarō Ishinomori

The Artist

Shōtarō Ishinomori is one of the top *manga* artists in Japan. As a result of the publication of the English translation of his economics text-*manga JAPAN, Inc.* (Japanese title *Nihon Keizai Nyūmon* – "An Introduction to Japanese Economics") he is also one of the few Japanese *manga* artists known in the U.S. outside of animation and action *manga* circles.

Ishinomori was a disciple of Osamu Tezuka, the man generally credited with developing the format of the modern Japanese story-comic, and had his first works published while still in high school. He has created comics in a wide variety of genre, from children's stories to science fiction.

Japanese *manga* artists are known for their high volume of output — it is not uncommon for a popular artist to have different serial stories running simultaneously in several magazines. Ishinomori is especially prodigious. In his book *Manga! Manga! The World of Japanese Comics*, Frederik Schodt reports that Ishinomori holds an unofficial record of having drawn over 500 pages in one month!

The Series

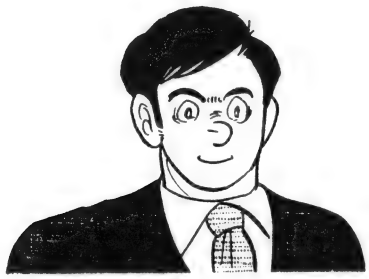
Hotel is a regular feature in Shōgakukan's bi-weekly *Biggu Komikku* (Big Comic) magazine. Each installment is approximately 20+ pages and is a complete story in itself. As is the case with most popular *manga*, collections of these stories are also published in book form (called *tankōbon*, "separate volumes"). The story we present here appeared in Vol. 12 of the *tankōbon* series, published in 1989.

The hotel in *Hotel* is the *Puraton* (Platon), a "first class hotel (*ichi-ryū hoteru*)" in Tōkyō. The staff members of the hotel (Tōdō-san, Matsuda-san, Sekikawa-san, *et al.*) are regular characters, and some stories center around their activities. In our story, however, the hotel staff do not even appear until the 10th page, and Namiki-san, the young businessman who winds up staying in the Platon, is the central character.

The staff of the Platon all take their jobs seriously, professionalism is admired, and the "heroes" are people who do their jobs well. To some American readers, this series might seem like propaganda put out by hotel management to encourage employees to do a better job, but in fact, *Hotel* is just another popular comic strip story in Japan.

The staff of the Hotel Platon

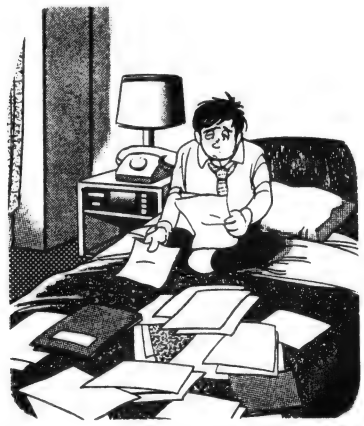
The Story



Namiki-san is a young businessman employed by a company in Kyūshū (we never learn exactly what kind of business they are in). His company is negotiating with a potential client in Tōkyō, and in an attempt to prove himself, Namiki-san volunteers to go to Tōkyō alone to "close the deal" (the term used in the story is *shōdan o seiritsu saseru*, lit. "conclude the business talks").

What was supposed to be an overnight trip has stretched into three days, and Namiki still has not been able to satisfy his potential client's demands. In some of the opening scenes we see him being asked to make changes and resubmit some paperwork (the word used in the story is *shiryō*, "data, material"). We never learn exactly what kind of paperwork it is, but we can assume it is a contract or agreement of some kind.

Namiki doesn't have access to a word processor, and he's staying in a "cheap business hotel" (*yasui bijinesu hoteru*) right next to the train track.



Unable to get his paperwork together, he gets an extension on his appointment, but fearing that he is at the end of his rope, calls his home office in Kyūshū to "give up" (*gibu appu*).

The president of the company is a hard-boiled, strictly business type —

who tells Namiki to come back to Kyūshū where he will be transferred from the business department and assigned to the warehouse. But Namiki's immediate supervisor, Sano-san —

thinks he knows a way to save the situation, and save Namiki's job.

Does Namiki lose his job?

Does he close the deal?

Find out

in the next issue of

MANGAJIN

…九州の本社を出たのが三日前——
1
お前が一人前になるには、修羅場をくぐるのもいいだろう……
2
——こいつ、この仕事は自分一人にやらせてください、というもんだから……
…やってこい並木！
3
——一泊の出張のはずだった……
4

1

Sound FX: *Gā!* (roaring sound of the train)
Kakan kakan kakan ("clickety clack" of the train wheels)

2

Namiki: *Kyūshū no honsha o deta no ga mikka mae...*
"It was three days ago that I left the home office in Kyūshū..." (PL2)

- *honsha* = home office
- *deta* = plain past of the verb *deru* ("leave, go out")
- *mikka* = 3 days
- The particle *no* after the phrase ***Kyūshū no honsha o deta*** makes it into a noun clause.

3

Sano: *Koitsu, kono shigoto wa jibun hitori ni yarasete kudasai to iu mon da kara ...*
"This guy says he wants us to let him do this job by himself, so ..." (PL2)

- *koitsu* is a slang expression (this guy). *kono hito* (this person) is more polite, *kono kata* is very polite.
- *jibun hitori* is slightly redundant ("himself alone") but emphasizes that Namiki-san wants no help.
- *yarasete kudasai* means "Please let/have me do (the job)." *Yaraseru* is the causative form of the verb *yaru* ("to do"), so it means "to cause (someone) to do" or "to have (someone) do."
- *mon* is a shortened, colloquial form of *mono*, used here to emphasize that a reason is being given. In this usage, *mono* is always written in *hiragana*.

Co-worker: *...yatte koi Namiki!*
"...go do it, Namiki!" (PL2)

- *koi* is the abrupt command form of the verb *kuru*, so *yatte koi* literally means "do it and come back."
- *yatte* is the -te form (continuing form) of the verb *yaru ("to do")*.

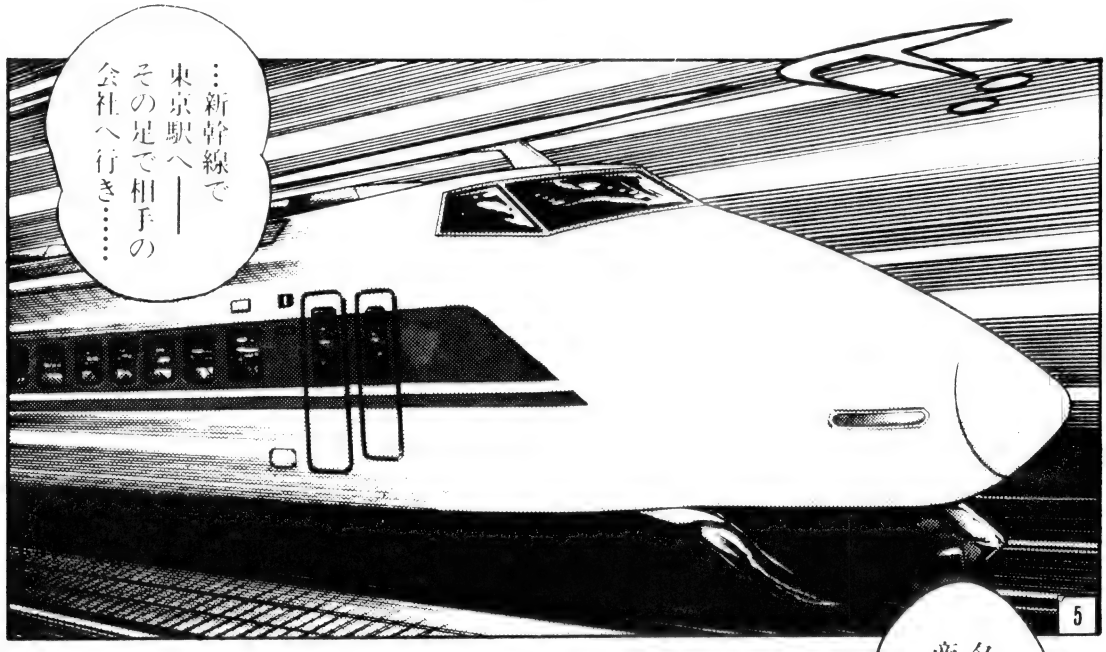
4

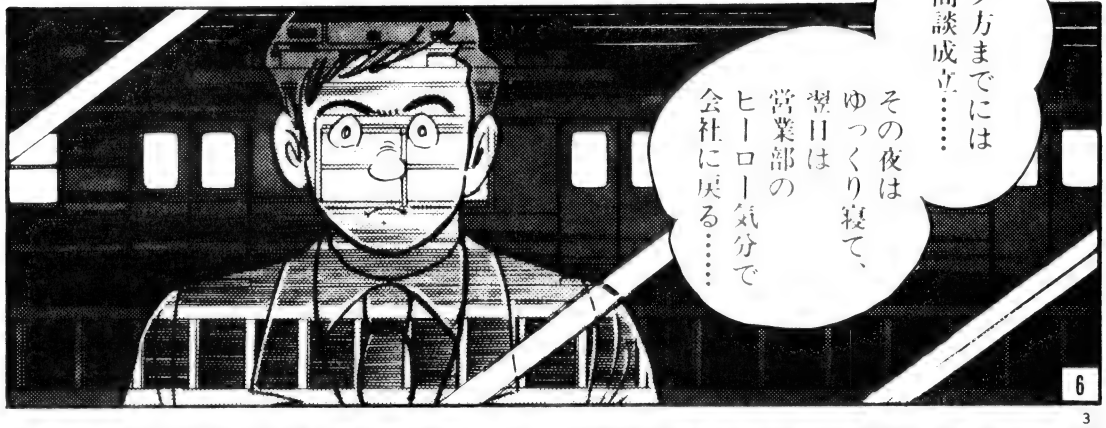
Sano: *O-mae ga ichinin-mae ni naru ni wa, shura-ba o kuguru no mo ii darō...*
"For you to become worth your salt, I guess it would be good to pass through the battlefield...." (PL2)

- *O-mae* is a very informal, abrupt word for "you." It is used mostly by men to their peers or subordinates. Sano is Namiki's *kachō* (department head).
- *Ichinin-mae* (literally "before one person,") means "one serving/portion (of food)." By extension, it is used to mean "someone who deserves a full serving/portion of food," that is, someone who is "worth their salt."
- *Naru* = "become"; *ni wa* after a verb can be thought of as meaning "for..." or "in order to..."
- *Shura-ba* (or *shura-jō*) = literally "scene of carnage," a reference to a legendary battle in Buddhist literature.
- *kuguru* = "pass through"
- *darō* is the plain/abrupt version of *deshō*.

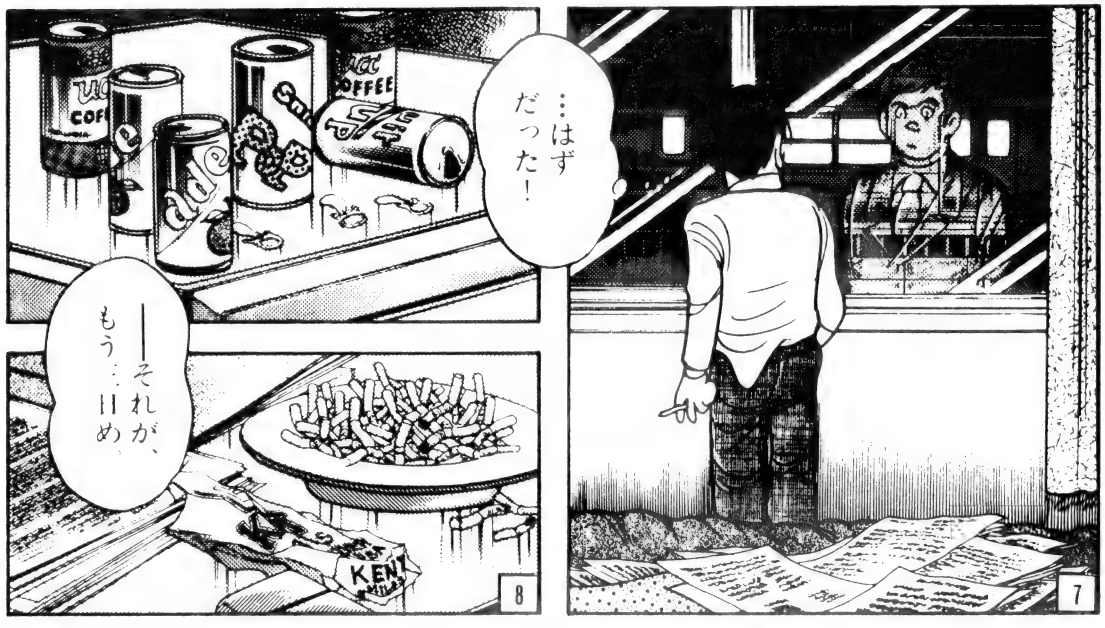
Namiki: *---ippaku no shuttchō no hazu datta...*
"---I expected it to be an overnight business trip..." (PL2)

- Nights spent on a trip are counted with *-haku*, so *ippaku* = one night
- *Shuttchō* means business trip
- *hazu* = "expectation"
- *datta* is the plain/abrupt form of *deshita*.


…新幹線で
東京駅へ――
その足で相手の
会社へ行き……
5


夕方までには
商談成立……
その夜は
ゆっくり寝て、
翌日は
営業部の
ヒーロー気分で
会社に戻る……
6

3


…はず
だった！
――それが、
もう…日め。
7
8

5

Sound FX: *Biii*
(This could be the sound of the horn of the "bullet train" *shinkansen*, although we're not sure exactly what it is. *Bii* is commonly used for the sound of an automobile horn – "beep" – and for some buzzing or humming sounds. Some of the people polled felt that this was the overall sound of the train, but the general conclusion was that some sound FX are just invented or made-up by the author. We are trying to get Ishinomori-sensei's comment.)

Namiki: *...Shinkansen de Tokyo eki e --- sono ashi de aite no kaisha e yuki...*
"To Tokyo Station on the Shinkansen --- then straight to their offices..."

- *Shinkansen* is the New Tokaido Line "bullet train." *shinkansen* literally means "new trunk line")
- *sono ashi de* (literally "on that leg/foot") means that he did not stop at a hotel, but went dirctly to his business destination.
- *aite* = "the other party," so *aite no kaisha* is the company he was to call on.
- The verb *yuku* is an older, more literary sounding equivalent of *iku* ("go"), so *yuki* is essentially the same meaning as *iki* (a continuing form "go (and) ...").

6

Namiki: *Yūgata made ni wa shōdan seiritsu... sono yoru wa yukkuri nete, yokujitsu wa eigyō-bu no hīrō kibun de kaisha ni modoru...*
"Complete the talks by evening... have a good sleep that night, and go back to the company the next day feeling like a hero of the sales department..." (PL2)

- *made* means "until," and the combination *made ni wa* means "by" or "not later than."
- *shōdan* = "business talk(s)" • *seiritsu* = "completion" or "materialization"
- *yukkuri* literally means "slowly/leisurely," but *yukkuri neru* has the implication "have a good/sound sleep."
- *nete* is the "-te form" of the verb *neru* which can mean "sleep" or "go to bed/sleep." In this case, the -te form is used as a continuing form, ("sleep and...").
- *yokujitsu* = "the next day"
- *eigyō* means "business" or "operations" and *bu* is generally translated as "department," so the *eigyō-bu* is the business department, usually including sales.
- *hīrō* is the English word "hero," and *kibun* means "feeling," so *hīrō kibun de* means "feeling like a hero."
- *kaisha* = "company"; for example *kaisha ni iku* is used like "go to work/the office." The verb *modoru* means "return" or "come/go back to."

7

Namiki: *...hazu datta!*
"...is what I expected!" (PL-2)

- *hazu* = expectation. In ordinary polite speech, *datta* would be *deshita.*

8

Namiki: *-- sore ga mō mikka-me.*
"-- it's already the third day."

- *mō* = already
- *mikka* alone has the meaning "three days," the suffix *-me* stresses that this is the 3rd day.

——悪いがね
並木くん……
9
変更箇所を
整理して、もう
一度提出して
くれんかや！
……
10
——いつまでに
出来る？
急いで……
はい
11
4
い、いえ。
え
…君、
疲れてるん
じゃ…!?
…そうか、
それなら
いいが……
12

9

Sound FX: *Gā!*
(roaring sound of the train)

Client: --- *warui ga ne, Namiki-san...*
"--- Namiki-san, I'm sorry, but..." (PL-2)

- *warui* literally means "bad," implying that "it's bad of me to say this/ask this of you, but..."

10

Client: *Henkō kasho o seiri shite, mō ichi-do teishutsu shite kuren ka ya!*
"Won't you make the corrections (straighten up the places to be changed) and submit it one more time!" (PL-2)

- *henkō* = "change" • *kasho* = "place/part" • *seiri suru* = "straighten up"
- *teishutsu suru* = "submit/present" • *mō ichi-do* = "one more time"
- *kuren ka* is a slang (masculine) way of saying *kurenai ka* (in more polite speech this would be *kudasaimasen ka*). This man is older than Namiki-san, and he is a potential client/customer, so he can use the word *kureru* and speak in this plain/abrupt style. The ending *ya* is similar to *na* or *ne*.

Client: --- *itsu made ni dekiru?*
"--- when can you have it done?" (PL-2)

- *itsu* = "when", *itsu made ni* = "by when"

11

Namiki: *Ha, hai. Isoide...*
"Y, yes sir. I'll hurry, and..."

- *isoide* is the "-te/-de form" of the verb *isogu* ("hurry")

12

Client: *Kimi... tsukarete-ru n ja...!?*
"Aren't you tired...!?"

- Because of his age and position, this man can use *kimi* = abrupt/familiar word for "you," used only by males.
- *tsukarete-ru* is a form of the verb *tsukareru* = to become tired. In its complete form, in polite speech, "*tsukarete-ru n ja...!?*" would be "*tsukarete(i)ru n ja nai desu ka?*" (He is questioning whether Namiki is too tired to actually carry out the task.)

Namiki: *E* **"Huh?"** *I, iie.* **"N, no."**

- *E* as a short sound (and with a rising tone) expresses surprise. As a long sound "*ē*" with a falling tone, it means "yes."

Client: *Sō ka, sore nara ii ga...*
"Really, in that case it's all right, but..." (PL2)

- *Sō ka* is an abrupt form of *Sō desu ka?*
- *nara* = "if (it is)/then." *Nara* is considered the *-eba* (conditional) form of the verb *da*. *sore nara* = "if that (is so), in that case."

…疲れて、
ない訳がないよ！
知らない場所で神経を使い、
13
普段より緊張しながら——しかも一人で、
14
——商談を成立させなければならないんだ……
ガラ
…あなた、どなた…!?
15
…やっぱり、疲れてんだよなァ……
16
…夜もろくに眠れないし……
すみません お借りしてます ——すぐどきますから……
——いいや、そんな事を言っちゃいられない…!!
17
——明日こそは、なんとしてでも……
18

13

Namiki: *Tsukarete - nai wake ga nai yo!*
"There is no way I could not be tired! (PL2)

- In this usage, *wake* means "situation/case/circumstances." *Tsukarete(i)nai wake* would mean "The situation of (my) not being tired," so *Tsukarete(i)nai wake ga nai* could be thought of as "The situation of my not being tired does/could not exist."

14

Namiki: *Shiranai basho de shinkei o tsukai,*
"Being on edge in an unfamiliar place,
fudan yori kinchō shinagara - shikamo hitori de,
"being more tense than normal - and what's more, [from next frame **(I have to close the deal)**] **by myself."** (PL2)

- *shiranai* = "not know," so *shiranai basho* = "a place one does not know." Note that a verb (or clause) can modify a noun just like an adjective does.
- *shinkei* = "nerves"; *shinkei o tsukau* = literally "use your nerves"
- *fudan* = "usual, ordinary," *fudan yori____* = "more____ than normal"
- The ending *-nagara* on a verb (in this case *suru*) means "while...." *Kinchō suru* = "be tense," so *kinchō shinagara* means "while being tense."
- *shikamo* = "moreover, what's more"

15

Namiki: *--- shōdan o seiritsu sasenakereba naranai n da...*
"--- I have to close the deal..." (PL2) [continuation from previous frame]

- *seiritsu suru* = "be completed or materialized"; *seiritsu saseru* = "cause to be completed or materialized"; *seiritsu sasenakereba naranai* = "must cause to be completed or materialized." (*saseru* is the causative form of *suru*)
- In this case, the ending *"...n da"* simply makes the statement more emphatic

Secretary: *Ara ...anata, donata...!?*
"Oh! ...who are you!?" (PL3-2?)

- *donata* is more polite than *dare*, but this usage (without a verb) is informal.

Namiki: *Sumimasen. O-kari shitemasu. Sugu dokimasu kara...* (PL3)
"Excuse me. I'm 'borrowing' (the copier). I'll be out of your way in a minute..."

- *O-kari shite(i)masu* is one step more polite (humble) than *karite(i)masu*. If, for example, you wanted to use someone's telephone, you would ask to "borrow" it in Japanese.
- *dokimasu* is the *-masu* form of the verb *doku* = "move out of the way"

16

Namiki: *...yappari, tsukarete n da yo naa...*
"...I guess I really am tired after all..." (PL2)
...yoru mo roku ni nemurenai shi...
"...and I can't sleep well at night either..." (PL2)

- *yappari* is a colloquial form of *yahari* = "after all/really/in the end."
- *tsukarete n da* is a contracted form of *tsukarete(i)ru n da*. In polite speech, this would be *tsukarete(i)ru n desu*. This is another implied explanation.
- The particle *mo* is used here to emphasize that this is another problem.
- *roku ni* can be thought of as meaning "satisfactorily" or "well" but it is typically used with a negative verb.
- *nemurenai* is a form of the verb *nemuru* = "sleep." *Nemureru* means "be able to sleep," so *nemurenai* means "can not sleep."

(continued on page 59)

話をまとめなくちゃ!!
19
……
20
21
い、いけね!!
22
――吉田部長にアポを取ってる時間だ!!
…遅、
れる～!!
23
24

(continued from previous page)

17 **Namiki**: --- *Iiya, sonna koto o itcha-irarenai...!!*
"--- No, I can't be saying things like that...!!" (PL2)
18 --- *ashita koso wa, nan to shite de mo...*
"--- tomorrow for sure, no matter what I do ..."

- *Iiya* is an elongated *iya*, a slang form of *iie*.
- *itcha* is a slang/contracted form of *itte wa*. *irarenai* ("can not be") is the negative of *irareru* ("can be"), from the verb *iru* ("be").
- *koso* = "for sure/certainly/without fail"
- *nan to shite* = literally "doing what," *de mo* = "even if," so *nan to shite de mo* has the meaning "no matter what I do/no matter what it takes."

19 **Namiki**: *Hanashi o matomenakucha!!*
"I have to wrap up the talks!!" (PL2)

- *matomenakucha* is a contraction of *matomenakute wa (narimasen)* - from the verb *matomeru* = "settle/bring together/wrap up."

20 **"Sound" FX**: *kokuri koku!*
(effect of nodding off to sleep)

21 **Sound FX**: *Gaa!*
(roaring sound of train passing by)

22 **Namiki**: *I, ikene!!*
"Oh no!!" (PL1)

- This is a (masculine) slang version of *ikenai* = "bad/wrong/should not do." In slang speech, the vowel combination *-ai-* is frequently changed to *-ee-*. This has a rough sound, and is used only by males, especially gangsters, laborers, and other "tough" types.

Namiki: -- *Yoshida-buchō ni apo o totte-ru jikan da!!*
"It's time for my appointment with Yoshida-buchō!!" (PL2)

- *buchō* = department head; titles are frequently used with a name instead of *-san*, especially if the person is *meue* (a superior/senior, one of higher rank).
- *apo* is a shortened version of "appointment." *Apo o toru* = "take/make an appointment," *apo o totte-(i)ru jikan* = "the time for which the appointment was made."

23 **Namiki**: *Oku - reru!!*
"I'll be late!!" (PL2)

24 **Sound FX**: *Da! da da da*
(sound of footsteps)

25
い…!!
27
…ああ、吉田部長ならたった今外出なさいましたよ…!
26
…
かなり、お待ちしていたようでしたがね!
28
…楽しい出張——
のようですなァ…!
29
い、いえ、これは……
あ
30

25

Sound FX: *Gō!*
(roaring sound of subway train)

26

"Sound" FX: *gyū*
(effect of people being squeezed on the train)

- *gyū* can be used as a "squeak/creak" sound, and *gyutto* means "tightly, with a squeak/creak."

27

Namiki: *I...!!*
(Expression of dismay from getting lipstick on his shirt.

28

Businessman: *...Aa, Yoshida-buchō nara tatta ima gaishutsu nasaimashita yo!*
"Ah, if it's Yoshida-buchō, he just now went out." (PL4)

- *nara* = "if (it is)" • *tatta ima* = "just now" • *gaishutsu suru* = "go out"
- *gaishutsu nasaimashita* is one step more polite than *gaishutsu shimashita.* This man uses the honorific *nasaimashita* because he is Yoshida-buchō's subordinate, although the choice of words in this situation is a little tricky.

Businessman: *Kanari o-machi shite-ita yō deshita ga ne.*
"He seemed to have waited for quite a while." (PL3)

- *kanari* = "considerably/quite/fairly"
- *o-machi shite-ita* is one step more polite than *matte-ita* (from the verb *matsu* = "wait")
- *yō* is used to describe an appearance, or what seems/seemed to be. Here, it is used directly after a verb, but note in the sentence below, it takes the particle *no* when used with a noun.

29

Businessman: *Tanoshii shutchō - no yō desu nā...!*
"It looks like you are having an enjoyable (business) trip!" (PL3)

- *tanoshii shutchō* = "enjoyable (business) trip"; *tanoshii shutchō no yō desu* = "seems like an enjoyable (business) trip." (He is looking at the lipstick stain on Namiki's shirt.)

30

Namiki: *A I, iie, kore wa...*
"Huh? N, no, this is..."

あ、そうそう
資料なら預かって
おくようにと
言われて
いますが。
……!!
31
…資料を
失くした!!
あいや
出来てな…
かったんだっけ!?
32
と、とにかく
どっちでも、
渡せないなんて
言えない!
コピー!!
33
全部で資料
五冊分……
A4サイズ
70ページとして
その五倍…!!
いいや
待てよ……
ワープロだ!
34
——変更箇所は、
ワープロを
打ち直さ
なければ…!!
8
しかし…
習いたての
オレのペースでは
丸一日!!
その上——
本社からの
回答をもらうのにも
何時間か……
いけね
…本社にこの件を
文書で送る
はずに……
ファックス!!
35

31

Businessman: *A, sōsō. Shiryō nara azukatte oku yō ni to iwarete-imasu ga.*
"Oh yes. If it's (about) the data, I was told to hold it (for Yoshida-buchō)." (PL3)

- *azukatte* is a form of the verb *azukaru* = "take (on deposit), receive (in custody)." The combination verb-*te oku* means do something ahead of time, or for the time being.
- *iwarete-imasu* is a form of the verb *iwareru*, which is the passive of *iu* = "say."

32

Namiki: *Shiryō o nakushita!!*
"I lost the data!!" (PL2)
A, iya dekite-nakatta n dakke?
"Ah, no did I not have it completed?" (PL2)

- *nakushita* is the plain/abrupt past form of the verb *nakusu* = "lose, get rid of."
- *da* becomes *dakke* here because he is asking himself a question. *-kke* is added to the end of a sentence when the speaker is trying to recall something.

33

Namiki: *To, tonikaku, docchi de mo, watasenai nante ienai! Kopī!!*
"A, anyway, either way, I can't say that I can't give it to them! Copier!!" (PL2)

- *watasenai* ("can not hand over") is the negative of *wataseru* ("can hand over"), from the verb *watasu* ("hand over").
- Likewise, *ienai* ("can not say") is derived from the verb *iu* ("say").

34

Namiki: *Zenbu de shiryō gosatsu bun... ē yon saizu, nana-juppēji to shite, sono gobai...!!*
"All together, 5 volumes of the data ... A4 size, at 70 pages, 5 times that amount...!!"
Mate yo... wāpuro da!
"Wait... a word processor!" (PL2)

- *satsu* is used to count volumes/books - *issatsu, nisatsu, sansatsu, yonsatsu, gosatsu,* etc.
- The European A4 size is the standard letter size in Japan.
- *bai* = "-times/ -fold" with reference to amount or quantity. *nibai* (or simply *bai*) = two-fold/twice, *sanbai* = 3 times/thrice, etc.
- *wāpuro* is a shortened form of *wādo purosesā* (word processor)

Henkō kasho wa wāpuro o uchi-naosanakereba...!!
"I have to re-type the changes on a word processor...!!" (PL2)

- *uchi-naosanakereba (naranai)* is a form of *uchi-naosu*, a combination of *utsu* ("type," among many other meanings), and *naosu* ("correct"). When combined with other verbs, *naosu* gives the meaning "re - ," for example, *yari-naosu* = "re-do"

35

Namiki: *Shikashi narai-tate no ore no pēsu de wa maru ichi-nichi!!*
"But at my just-learned pace, it would take an entire day!!"
Sono ue - honsha kara no kaitō o morau no ni mo nan jikan ka.... Ikene
"In addition, (it would take) several hours to get a reply from the head office.... Oh no!" (the verb *kakaru* is probably the one omitted)

- When combined with another verb, *-tate* means "just-." *narai* is from the verb *narau*, so *narai-tate* means "just learned. *yaki-tate* = "fresh-baked"
- *maru* is the word for "circle," and gives the meaning "full, whole" when used with another word.

Honsha ni kono ken o bunsho de okuru hazu ni... fakkusu!!
"(I'm supposed) to send something in writing about this matter to the home office... fax!! (the verb *natte-iru* is probably the one omitted)

- *ken* = "matter, affair" • *bunsho* = "written document"

ファックス!!
ど、どこにある…!?
36
……!
37
いけね!
と、とっくに時間が…過ぎている!!
も、もう、とても間に合わない!!
いや
いや
それより…資料の整理もまだ終わっていない…!!
…電話して、キャンセルしてもらおう!!
38
9
…も、申し訳ありません。
は
い
——明日の午後一時に…ですね。
39
ありがとうございます!!
ぶる…
……
40

36

Namiki: *Do, doko ni aru!?* *Fakkusu!!*
"Where is it?" **Fax!!** (PL2)

37

Namiki: *Fakkushi*!
(the first part of *fakkushimirī* = facsimile) This could be something of a pun on the word *hakkusho*, the sound of a sneeze, i.e. he has dozed off, dreamed about the preceding incident at Yoshida-*buchō*'s office, and sneezed himself awake.

38

Namiki: *Ikene! To, tokku ni jikan ga sugite-iru!!*
"Oh no! It's way past time!!" (PL2)
Mo, mō totemo ma ni awanai!!
"There is no way I can make it on time!!" (PL2)

- *tokku ni* = "long ago, already"
- *sugite-iru* is from the verb *sugiru* = "pass (by), elapse"
- *totemo* with a negative verb means "(cannot) possible, (not) at all"

Namiki: *Sore yori, shiryō no seiri mo mada owatte-inai!!* (PL2)
"More important than that, I haven't finished straightening out the data yet either!!"
Denwa shite kyanseru shite moraō!!
"I'll telephone and have them cancel!! (PL2)

- *yori* has the meaning of "more than/rather than" when making a comparison.
- *owatte-inai* is from the verb *owaru* = "end/be finished"
- *moraō* is a form of the verb *morau* = "receive." When used with the -te form of another verb (*kyanseru suru* in this case), it has the meaning "have (them) ..." To be more polite (or humble) Namiki could have used *itadakō*, from the verb *itadaku*.

39

Namiki: *Mo, mōshiwake arimasen.*
"I'm terribly sorry." (PL3)

- *mōshiwake* means "excuse," so *mōshiwake arimasen* literally means "(I) have no excuse."

40

Namiki: *Hai. Ashita no gogo ichi-ji ni... desu ne.*
"Yes sir. Tomorrow afternoon at one o'clock... isn't it (right?)." (PL3)
Arigatō gozaimasu!!
"Thank you very much!!" (PL4)

- *ashita* = tomorrow
- *gogo* = afternoon

Namiki: *Fuuu*
(a sigh of relief)
Sound FX: *cha*
(clicking sound of putting the telephone receiver down)

九州本社——
……
…並木が、ギブアップしたらしいな…！
やっぱり、奴一人じゃ無理だったか！
41
…すみません佐野課長……
いろいろ、バックアップしてくださったのに……
ですけど、もうここまでです
…自分の力が見えてきました…！
42
なにを言ってる——明日の午後一(いち)まで時間があるんだろ…！
——お前、疲れているんだ…！
43
ヒソヒソ
44
——帰って来い、並木…お前じゃ役不足だったんだ…！
——今回のミスは、許可した佐野くんの責任とする……
お前は、営業部から外して倉庫行き……
ちょっと
——ちょっと待ってください！
45

41

Caption: *Kyūshū honsha*
The home office in Kyūshū
Employee A: *Namiki ga gibu-appu shita rashii na!*
"It looks like Namiki has given up!" (PL2)

- *gibu appu* = "give up." This is used with the verb *suru* → *gibu appu suru*. *Suru* is frequently used in this way to make up new verbs (e.g. *tabako suru* = "smoke").
- *....rashii* = "appears/seems that...."

Employee B: *Yappari, yatsu hitori ja muri datta ka!*
"So it was too much for him alone after all!" (PL2)

- *yappari* (same as *yahari*) = "after all/really"
- *yatsu* is a slang word for "him, that guy"
- *hitori ja* is a contraction of *hitori de wa* = "alone" (lit. "as one person")
- *muri* = "impossible, beyond one's power"

42

Namiki: *Sumimasen Sano-kachō... iroiro bakku appu shite kudasatta no ni...* (PL3/2)
"I'm sorry Mr. Sano... even though you gave me all kinds of support..."
Desu kedo, mō koko made desu. Jibun no chikara ga miete kimashita! (PL3)
"But, this is as far as (I can) go. I have reached (seen) the limits of my ability!"

- *kachō* = "section chief/head," one level below *buchō*. Titles such as *kachō* are frequently used with a name instead of *-san*.
- *bakku appu* = "back-up/support," *bakku appu suru* = "give back-up/support"
- *kudasatta* is the plain/abrupt form of *kudasaru* ("give").
- *no ni* after a verb means "even though"

43

Sano: *Nani o itteru. Ashita no gogo ichi-ji made jikan ga aru n daro!* (PL2)
"What are you saying. You have until 1 o'clock tomorrow afternoon, don't you!"
O-mae tsukarete-iru n da!
"You're tired!" (PL2)

- Because the question word *nani* is used, the particle *ka* can easily be omitted.
- *daro* is really *darō*, the abrupt version of *deshō*.
- Sano is Namiki's boss, so he can use *o-mae* for "you"

44

"Sound" FX: *hyoi*
(effect of snatching telephone out of Sano's hand)

45

President: *Kaette koi Namiki... O-mae ja yaku-busoku datta n da!*
"Come on back Namiki... You didn't have what it takes!" (PL2)
Konkai no misu wa kyoka shita Sano-kun no sekinin to suru.
"I'll consider the responsibility for this mistake as belonging to Sano, who gave (you) permission (to go)." (PL2)
O-mae wa eigyō-bu kara hazushite, sōko yuki...
"I'm taking you out of the business department and you're going to the warehouse..."
Sano: *Chotto matte kudasai!*
"Wait just a minute! (PL3)

(continued on page 69)

——それじゃ、なんの解決にもなりませんよっ…！
落伍者を一人出すだけです!!
…いいか、並木よく聞け。
46
…オレに考えがある。
オレの言う通りにするんだ!!
HOTEL
JR
47

(continued from page 67)

- *Kaette* is from the verb *kaeru* = "return/come back." *koi* is the abrupt command form of *kuru* ("come").
- *yaku* = "role/function," *fusoku* ("insufficiency/shortage") becomes *busoku* in this combination. (Although this usage is certainly understandable, strictly speaking *yaku-busoku* refers to a situation in which a person is given a role beneath their ability.)
- *Konkai* = "this time" • *misu* = "mistake/blunder"
- *kyoka* = "permission," *kyoka suru* = "give permission," *kyoka shita Sano-kun* = "Sano, who gave permission." (The president can use *-kun* with Sano's name.)
- *sekinin* = "responsibility," and "*___no sekinin to suru*" means "put the responsibility/blame on ___."
- *hazushite* is the *-te* form of the verb *hazusu* = "remove/detach"
- *sōko* = "warehouse" • *yuki* is from the verb *yuku/iku* = "go"

46

Sano: *Sore ja nan no kaiketsu ni mo narimasen yo!*
"That won't solve anything! (PL3)

- *kaiketsu* = "solution," *kaiketsu ni naru* = literally, "become/make a solution," or "solve."
- *nan* is a form of the question word *nani* (what). With the particle *mo* and a negative verb, this means "nothing" (*nani mo nai* = "there is nothing"), so *nan no kaiketsu ni mo narimasen* = literally "will make no solution" → "won't solve anything."

Sano: *Rakugosha o hitori dasu dake desu!!*
"That will only create a dropout!! (PL3)

- *rakugo suru* == "drop out/fall behind." The ending *-sha* is written with the *kanji* for "person," so *rakugosha* is a dropout.

Sano: *Ii ka, Namiki, yoku kike.*
"OK Namiki, listen up. (PL2)

- *yoku* is the adverb form of *yoi/ii* ("good"), so it means "well," or in this case "carefully."
- *kike* is the abrupt command form of the verb *kiku* "listen/hear"

47

Sano: *Ore ni kangae ga aru. Ore no iu tōri ni suru n da!!*
"I have an idea. Do as I say!! (PL2)

- *kangae* ("idea") is from the verb *kangaeru* = "think."
- *ore* is a rather rough/informal word for "I/me" used only by males. It could be considered one step "rougher" than *boku*.
- *tōri* can mean "way/manner," so *___tōri ni suru* means "do as___."
- In this usage, the ending *-n da* makes a command.

Sound FX: *Ga ga gā*
(roaring sound of the train)

— to be continued
in the next issue of MANGAJIN

Manga! Manga! The World of Japanese Comics

by Frederik L. Schodt, Kodansha International, 1983, 260 pages ($19.95)

Comments by the editor of MANGAJIN

I am always a little bit suspicious about books on Japan or Japanese culture if the author doesn't have the language skills necessary to do the field work firsthand. Frederik Schodt is a translator, interpreter, and writer—a rather unique combination of skills, but one which was necessary in order to produce a book like *Manga! Manga!* As a translator, I appreciate the way he renders Japanese titles and lines from manga in English which is smooth, but still reflects the nature of the original Japanese. Because of his skills in spoken Japanese, Schodt was able to get the inside story from people in the trade, and as a writer he presents all this information in an entertaining style which makes the book enjoyable reading for almost anyone interested in Japan— or comics.

One of the things I like about *Manga! Manga!* is that while this is a complete and thorough treatise on the world of Japanese comics, it's also "browse-able." You can pick it up, open to any spot, and be entertained. In addition to the main text, there are lots of examples of various types of manga and sidebars loaded with miscellaneous information and manga trivia.

There is one aspect of this book, or rather an aspect of manga in general, which warrants a word of warning. That is, sex, violence and toilet humor are treated more openly in Japanese manga than in most Western comics. Most manga do not focus on this type of subject matter (some do!), but they don't avoid it when it arises in the course of a story. Complete treatise that it is, *Manga! Manga!* also tells this part of the story. In fact, an understanding of this aspect of Japanese comics is probably necessary in order to understand the manga phenomenon.

Although Schodt does make some comments on the Japanese language used in manga (for example, sound effects), and you will pick up a word here and there, this book is written for the general reader rather than the language student. I especially wanted to introduce this book to MANGAJIN readers, partly because of the cultural insights it provides, but mostly because it's a fun book.

Contents of *Manga! Manga!*

- **8 pages of Color Illustrations**
- **Foreword by Osamu Tezuka**

Chapters:

- **A Thousand Million Manga**
- **A Thousand Years of Manga**
- **The Spirit of Japan**
- **Flowers and Dreams**
- **The Economic Animal at Work and at Play**
- **Regulation versus Fancy**
- **The Comic Industry**
- **The Future**

Also:

- **Four Selections of Japanese Comic Stories** (in English, 96 pages)
- **Index**
- **Bibliography:** Other books on Japanese comics

A Typical Page ☞

Examples of various manga:
No skimpy captions here.
Background, explanation and at least a partial translation are given for all illustrations.

Main text:
It's obvious that an incredible amount of research went into this book. Very complete in scope.

Sidebars:
My favorite part.
Lots of neat stuff here.

Comments by James Hudnall, manga critic

Manga! Manga! starts with a brief history of Japanese comics, revealing how they evolved as an art form from the illustrated fiction of medieval Japan. Schodt then covers the early years, telling how the work of one man, Osamu Tezuka, made an indelible mark on the industry, influencing several generations of artists and writers.

There is also a discussion of the many types of manga, covering the full range from girl's romance comics to stories about trout fishing and the office exploits of Japanese executives. The diversity of subject matter in the manga is beyond belief. There are stories dealing with every topic imaginable, catering to every persuasion.

But the book isn't simply an analysis of manga as an art form. *Manga! Manga!* is full of fascinating asides about the industry that creates these books and the culture that nurtures them. For example, it's not uncommon for a manga editor to lock an artist in a hotel room to make sure he meets his deadlines. There's also an interesting examination of romance comics that deal with relationships between gay men and why they are popular among young girls.

In addition to this, Schodt gives four excellent translated stories in the back of the book. The first is *Phoenix*, an epic tale by the late Osamu Tezuka. It deals with a medieval monk's search for the legendary immortal bird. The second story is *Ghost Warrior*, a World War II adventure by Reiji Matsumoto. There is *Rose of Versailles*, a soap opera by Riyoko Ikeda dealing with the life of Marie Antoinette, and finally *Barefoot Gen*, the story of a boy who survived the bombing of Hiroshima, by Keiji Nakazawa. Each story stands apart from the others in style and content, but provides an outstanding example of the manga story.

Sample page from *Manga! Manga!* (65% actual size)

74. Osamu Tezuka's 1947 smash hit Shintakarajima *("New Treasure Island") was a goulash of* Treasure Island, Robinson Crusoe, *and* Tarzan. *The artist duo Fujio-Fujiko have described their reaction to Tezuka's new-style comic in their 1978 semi-autobiographical comic,* Manga Michi *("The Way of Comics"). (TOP) "We turned the first page of the book we had borrowed without permission, and reeled in shock!" (MIDDLE) Chapter title: "To the Sea of Adventure." Sign: "Pier." (BOTTOM) "*New Treasure Island *began with a flowing scene in which young Pete roared off in his sports car. It was Osamu Tezuka's debut publication—a revolution in postwar comics!"*

Tezuka is an example of how one talented individual, born at the right time, can profoundly change the field he decides to work in. His heart was not in medicine, and when he eventually abandoned his scalpel to become a professional artist he brought to the medium of children's comics the cultivated mind of an intellectual, a fertile imagination, and the desire to experiment. Comics were merely a forum for Tezuka to express himself. Stylistically his main influence was not comics but film, and the animation of Walt Disney and Max Fleisher. Tezuka was a frustrated animator.

Soon after the appearance of *Shintakarajima*, Tezuka was approached by several newly formed, Tokyo-based, quality boys' magazines, including *Manga Shōnen* and *Shōnen*, in whose pages he began the serialization of what were to become two classics—*Jungle Taitei* ("Jungle Emperor") and *Atomu Taishi* ("Ambassador Atom," later changed to *Tetsuwan Atomu*, or "Mighty Atom"). Years later he would animate both works as pioneering television series. Western readers may already be familiar with these works as *Kimba, the White Lion* and *Astro Boy* (figs. 75, 76).

TEZUKA ON FILMS AND COMICS

From the autobiography of Osamu Tezuka: "I felt [after the war] that existing comics were limiting. . . . Most were drawn . . . as if seated in an audience viewing a stage, where the actors emerge from the wings and interact. This made it impossible to create dramatic or psychological effects, so I began to use cinematic techniques. . . . French and German movies that I had seen as a schoolboy became my model. I experimented with close-ups and different angles, and instead of using only one frame for an action scene or the climax (as was customary), I made a point of depicting a movement or facial expression with many frames, even many pages. . . . The result was a super-long comic that ran to 500, 600, even 1,000 pages. . . . I also believed that comics were capable of more than just making people laugh. So in my themes I incorporated tears, grief, anger, and hate, and I created stories where the ending was not always 'happy.'"

A THOUSAND YEARS OF MANGA 63

This book is available from *KINOKUNIYA BOOKSTORES.* For order information, see page 76.

Read Japanese Today

by Len Walsh, Charles E. Tuttle & Co., 1969, 159 pages ($6.95)

Pamela Mobley, cross-cultural trainer, says: "a book for intermediate students"

Read Japanese Today is enjoyable and helpful reading as a supplementary study aid for intermediate students of Japanese. This is the kind of book that can be most appreciated at a very specific point in the process of foreign language aquisition. When the kana are mastered and the student has begun to memorize kanji characters, Len Walsh's book helps bring some structure into a seemingly hopeless mass of pen strokes.

Since the Chinese characters or kanji are pictographic representations of whole ideas instead of phonetic sounds, it is difficult to match new characters with those already learned. The student may begin to notice that parts of the kanji characters are repeated or used in abbreviated form over and over again, but without some explanation, the repetition is awkward to categorize. This is where *Read Japanese Today* becomes helpful. By giving a brief historical explanation of the development of kanji character parts, Walsh helps us to begin to see a kind of logic in the implementation of the parts in new characters. We can then start to memorize the kanji through a kind of logic, albeit extended at times, instead of trying to memorize a complete character made up of meaningless strokes.

Since it is necessary to master 1,800 kanji characters in order to approach literacy in Japanese, the 300 characters introduced in *Read Japanese Today* will not bring the reader up to fluency. It simply gives the student the basic pattern tools for the job of building kanji literacy.

Vaughan Simmons, MANGAJIN editor, says: "a book for beginners"

This is the book that got me hooked on Japanese. It was the first book, or at least one of the first books, I ever read about Japanese and it put me in the strange situation of being able to recognize several dozen or so kanji before I could read kana, or really even speak. Because I was in Japan at the time, I was able to spot kanji in signs, labels and such, and even though I didn't remember (or couldn't pronounce) the reading, the veil of mystery had been at least partially lifted. No longer intimidated by the written language, I plunged fearlessly into my study of Japanese.

Note that the title is ***Read*** *Japanese Today*. There is nothing in the book about how to write kanji, and it is really more in the category of light reading or entertainment than serious textbook (see pp. 84–85 for two reference books on written Japanese). The explanations of the origins of some of the characters seem a little far-fetched, but as the author points out, the book is a simplified method for learning kanji, rather than a textbook on etymology. We're introducing it here in hopes that people will read it, become "hooked" on Japanese, and subsequently become MANGAJIN readers.

Sample entries from *Read Japanese Today* (actual size)

Mouth or opening was first written
Then, with little alteration, its final form became □
When used alone it is pronounced KUCHI. In compounds it is usually pronounced KŌ, but in some cases the pronounciation KUCHI, often changed to GUCHI for euphony, is used also. Many train stations have a
東 □ HIGASHI-GUCHI, east entrance. 入
□ IRIGUCHI, enter-opening, means entrance.

A mouth □ with a line through the middle 中 means **middle** or **inside**. It is pronounced either NAKA or CHŪ. Besides being a common word in daily speech it is used extensively in names of people and places. Some family names in which it appears are:

中 田 NAKADA Middle-Field
田 中 TANAKA Field-Middle
中 川 NAKAGAWA Middle-River

This book is available from *KINOKUNIYA BOOKSTORES*. For order information, see page 76.

Two Guidebooks to Japanese Slang

• ***Making Out in Japanese,*** by Todd & Erika Geers, Charles E. Tuttle & Co., 1988, 104 pages ($5.95)
• ***More Making Out in Japanese,*** by Todd & Erika Geers, Charles E. Tuttle & Co., 1989, 123 pages ($5.95)

With the explosion of interest in Japan these days, it is not surprising that there has also been an explosion in books on the Japanese language. Most, needless to say, are plodding textbooks that teach a rarefied version of the language. Two books in the Tuttle Yenbooks series take an utterly different approach. They are the entertaining *Making Out in Japanese* and *More Making Out in Japanese*, by Todd Geers and his Japanese wife, Erika.

When Todd Geers was studying in Japan, he realized that his textbook Japanese wasn't the same as the language he heard around him. The result was the idea of a "guidebook to Japanese slang," or as the subtitle of the first book says, "From Lover's Language to Fighting Words, here at last is all the slang you need to really speak like a native!" Although the covers of both books are essentially the same, purchasers of the first may feel somewhat confused. The jacket design uses a male anatomical symbol pointed at its female counterpart with the bold title *Making Out in Japanese*, probably offending some and making others hope for more graphic information than they will find. It is really a compilation of phrases and expressions used by young men and women in daily life, with chapters titled "What's Up?" (on greetings), "Chowdown" (on eating), "Chitchat" (idle conversation), and so forth. Expressions are listed in the various colloquial forms in which they might be encountered, an example being seven Japanese variants of "Don't act stupid!", including *Fuzakeruna-yo!* and *Fuzaken-ja nēyo!* As a service to the reader, tiny male and female anatomical symbols indicate which can or should be used by males or females. Confusing phrases are accompanied by short cultural explanations, and sample dialogues are occasionally included for realism. Illustrations are provided by Erika Geers.

The second volume, *More Making Out in Japanese* follows the same format as the first, but is truer to its title, and is more a "guide to the Japanese language of love." Chapters include "Kissing," "Petting," "Making Love," "Fighting," "Marriage," and "Health." This is the book for the socially active individual, with words and phrases for sexual positions, birth control, body parts, and love spats, and descriptions of love hotels and Japanese weddings.

Neither book contains an index, so they are somewhat difficult to use for reference. They are, however, entertaining reading for anyone studying Japanese. Beginners should use them cautiously. Phrases used with the wrong intonation or in the wrong context could have disastrous results. As the authors' introduction implies, some knowledge of Japanese is assumed, and in fact the books are probably most useful for those in the intermediate level, who have learned standard Japanese, and now want to know what people are really saying.

Reviewed by Frederik L. Schodt, author of *Manga! Manga! The World of Japanese Comics* (Kodansha International, 1983) and *Inside the Robot Kingdom: Japan, Mechatronics, and the Coming Robotopia* (Kodansha International, 1988).

Sample entries from *Making Out in Japanese* (actual size)

When can I see you next time?	*Kondo itsu aeru?* ♂♀
May I call you?	*Denwa shite-mo ii?* ♂♀
May I have your phone number?	*Denwa bangō oshiete-kureru?* ♂♀
Do you have something to write with?	*Kaku-mono motteru?* ♂♀
I enjoyed myself.	*Tanoshikatta.* ♂♀
Take care.	*Ki-o-tsukete-ne.* ♂♀

This book is available from *KINOKUNIYA BOOKSTORES.*
For order information, see page 76.

Two Reference Books on Written Japanese

• ***A Guide to Reading and Writing Japanese*** (revised edition)
by Florence Sakade, Charles E. Tuttle Company, 1961, 312 pages ($11.95)
• ***Kanji and Kana: A Handbook and Dictionary of the Japanese Writing System***
by Wolfgang Hadamitzky and Mark Spahn, Charles E. Tuttle Company, 1981, 392 pages ($19.50)

Eventually you have to deal with kanji. If you are in Japan and can't make sense out of the kanji and kana on every public notice, newspaper, magazine, book, advertising poster, package label, restaurant menu, neighborhood map, and city bus, you must continually depend on the "kindness of strangers" to get you through the day. Learning kanji is definitely a good idea, but it is not easy.

The first obstacle is finding a textbook which recognizes that we *gaijin*, except for those few blessed with photographic memories, find it hard to memorize kanji simply by following the advice of one of my earliest teachers: "Just write it ten times, and you'll never forget it." *Reading Japanese* by Eleanor Jorden and Hamako Chaplin is excellent at providing tons of sample sentences and exercises, but it is so closely keyed to the old *Beginning Japanese* spoken textbook by the same authors that it is very difficult for a person learning from any other textbook to use, and some of the usages presented in it are obsolete. Even if you do master the 450 kanji presented in *Reading Japanese*, that still leaves 1,495 to go before you complete the full set of kanji taught in Japanese schools.

So what's a *gaijin* to do? Most non-Japanese who have become proficient at reading and writing kanji seem to have done so by a combination of self-disciplined memorization and a regular, determined effort to work through carefully selected material. Two books that have helped countless learners along the way are *A Guide to Reading and Writing Japanese*, edited by Florence Sakade, and *Kanji and Kana: A Handbook and Dictionary of the Japanese Writing System*, by Wolfgang Hadamitzky and Mark Spahn. (People often refer to these two books simply as "Sakade" and "Hadamitzky and Spahn.")

The Sakade book is about twenty years older than *Kanji and Kana*, and thus it reflects the officially sanctioned Japanese writing system as it was in the early 1960's. After an eight-page introduction on the structure of the system, it introduces the 881 *kyōiku kanji* or "education kanji," the ones taught to Japanese elementary school pupils until the revision of the official lists in the late 1970's. Each *kyōiku kanji* is accompanied by a set of diagrams showing how to write it stroke by stroke, its accepted readings, the general meaning of the character, and three compounds in which the character is used. The next section is a listing by stroke order of the 881 *kyōiku kanji* along with 979 others which together made up the so-called *tōyō kanji*. This listing does not repeat the information on the *kyōiku kanji* but merely refers the reader to that particular character's number on the *kyōiku kanji* list and to the page on which it is found. The other 979 are listed with their official readings and approximate meanings but without examples of compounds or instructions for the proper stroke order. This is one of the greatest deficiencies of the book, because it is much easier to memorize a kanji as part of a meaningful word than as simply a reading and a sometimes rather vague meaning.

The Hadamitzky and Spahn book is much more complete, not to mention being more up-to-date. It begins with a fifty-page introduction to the entire Japanese writing system, covering such topics as calligraphic styles, different systems of romanization, the origins of hiragana and katakana, rules

Sample entries from *A Guide to Reading and Writing Japanese*
(shown actual size)

for arranging words in kana order, proper stroke order for both hiragana and katakana, rules for spelling, rules for when to use each type of kana, punctuation, a brief history of the use of kanji in Japan, a description of how the kanji are structured, the distinction between *on* and *kun* readings and when each one should be used, the overall principles of stroke order for kanji, and the steps involved in using a kanji dictionary.

At first glance the listing of kanji in the main portion of the book looks like the one in Sakade, since the reader is presented with an entry showing each kanji, its official readings, the meanings of these readings, and a few sample words, but there are actually significant differences. The first is that every one of the 1,900 official characters receives the same treatment, so there are sample words for all the kanji. Looking closely at the sample words, we also find that Hadamitzky and Spahn have made a special effort to limit their examples to combinations of kanji already introduced. Thus, while Sakade gives *ichigatsu, ichiban,* and *issatsu* as the examples for *ICHI/hito(tsu)*, Hadamitzky and Spahn give *ichipēji, hitotsu* and *hitori*, since *JIN, NIN/hito* is the only kanji they have introduced previously. This practice not only saves the beginner from being distracted by unfamiliar and often difficult kanji, but also provides a limited amount of review of previously learned items. Following each example, in fact, are the numbers of the other kanji used in the sample word or phrase, so that learners can refer back to the original introduction of the kanji.

The kanji themselves are presented in their brush-written forms with little numbers alongside and at the beginning point of each stroke so that the learner can see the stroke order. This method saves space, but it is not as easy to follow as the detailed, step-by-step charts found in Sakade. The brush-written characters are attractive, but even Japanese people rarely write with a brush these days, so the chart also includes the pen-written form. Two additional pieces of information are packed into the chart for each kanji: its radical number and its number in Andrew Nelson's *The Modern Reader's Japanese-English Character Dictionary.*

Each character is indexed three times. The first index is an index by radicals, and this is an extremely valuable portion of the book. The huge Nelson dictionary and almost all Japanese and Chinese character dictionaries designed for native speakers index the characters by radicals, and it is useful for the student to be able to practice this system of looking up kanji in a controlled, non-intimidating framework. The second index lists the kanji by number of strokes, and the third lists them by both *on* and *kun* readings.

All in all, Hadamitzky and Spahn is far more up-to-date and comprehensive than Sakade. The introductory material is excellent, there are stroke order numbers and examples for 1,945 kanji, and the book can serve as a beginner's character dictionary. The main advantage of Sakade is that the first 881 characters are written out stroke by stroke, and real beginners may find this approach less confusing. Eventually, however, the student would be wise to "graduate" to Hadamitzky and Spahn for a more sophisticated and complete view of the Japanese writing system.

Sample entries from *Kanji and Kana* (shown actual size)

Reviewed by Karen Sandness, Assistant Professor of Japanese at Linfield College, Ph.D. linguistics, Yale University; dispeller of the myth that kanji were created for the sole purpose of inflicting mental torture on students of Japanese.

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(Solution to the Puzzlegram from page 24)

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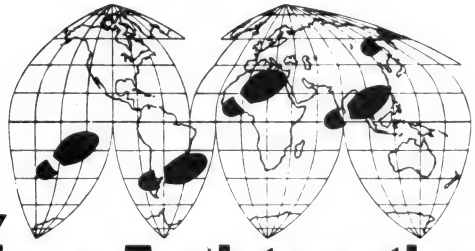

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Vocabulary • Summary

Although not comprehensive, this is a list of some of the vocabulary from this issue of Mangajin.

相手	*aite*	other person/party
あみもの	*amimono*	knitting
あむ	*amu*	knit
アポ	*apo*	appointment
洗う	*arau*	wash
頭	*atama*	head
預かる	*azukaru*	take/receive (on deposit)
バカモノ	*bakamono*	idiot (insulting)
部長	*buchō*	department head
大分	*daibu*	greatly, considerably, very
どっこいしょ	*dokkoisho*	heave ho
どなた	*donata*	who (polite)
駅	*eki*	station
ファックス	*fakkusu*	fax
外出	*gaishutsu*	going out
原因	*gen'in*	cause, reason for
午後	*gogo*	afternoon
ごはん	*gohan*	rice, food, a meal
話	*hanashi*	talk/talks
反省	*hansei*	self reflection, repentance
早く	*hayaku*	quickly
はず	*hazu*	expectation
変更	*henkō*	change, alteration
一人	*hitori*	one person, alone
必要経費	*hitsuyō keihi*	necessary expense
本社	*honsha*	home office, headquarters
１年	*ichinen*	one year/a year
一人前	*ichininmae*	worth your salt, (one serving)
いけない	*ikenai*	won't do, Oh no!
一泊	*ippaku*	one night's stay
一匹	*ippiki*	one (small animal)
色	*iro*	color, sign, indication
いつ	*itsu*	when
自分	*jibun*	one's self
時間	*jikan*	time
飼い主	*kainushi*	owner, keeper (of an animal)
会社	*kaisha*	company
回答	*kaitō*	reply, response
彼女	*kanojo*	she/her, girlfriend
顔	*kao*	face
かたずける	*katazukeru*	straighten up, put away
こいつ	*koitsu*	this guy (slang)
後悔	*kōkai*	regret(s)
今度	*kondo*	this time, next time
こそ	*koso*	indeed, for sure, certainly
今年	*kotoshi*	this year
荒野	*kōya*	wasteland, deserted plain
苦労	*kurō*	a hard/difficult time
今日	*kyō*	today
待ちあわせ	*machiawase*	appointment to meet, meeting
まるめる	*marumeru*	make round, shave (the head)
まとめる	*matomeru*	wrap up, wind up
名刺	*meishi*	business card
ミス	*misu*	mistake
もう	*mō*	already
申し訳	*mōshiwake*	apology, excuse
習いたて	*narai-tate*	just-learned
猫	*neko*	cat
眠れる	*nemureru*	sleep
大幅	*ōhaba*	large, substantial amount
遅れる	*okureru*	be late/behind schedule
お前	*omae*	"you" (familiar, masculine)
思う	*omou*	think
おっちょこちょい	*otchokochoi*	clumsy, careless
ペース	*pēsu*	pace
理容	*riyō*	*hairdresser*
ろくに	*roku ni*	well, sufficiently
散髪	*sanpatsu*	haircut
サラリーマン	*sarariman*	salaried company employee
セーター	*sētā*	sweater
成立	*seiritsu*	completion, materialization
仕事	*shigoto*	work, job
資料	*shiryō*	data, papers
商談	*shōdan*	business talks
修羅場	*shuraba*	battlefield, scene of carnage
出張	*shutchō*	business trip
そんな	*sonna*	that kind of, such
すぐ	*sugu*	soon, right away
楽しい	*tanoshii*	enjoyable, fun
タオル	*taoru*	towel
とにかく	*tonikaku*	anyway, at any rate
疲れる	*tsukareru*	become tired
訳	*wake*	situation, case, circumstance
悪い	*warui*	bad
やっぱり	*yappari*	after all, in the end
よかった	*yokatta*	past form of ii = "good"
夜	*yoru*	night, evening
夕方	*yugata*	evening
ゆっくり	*yukkuri*	slowly, restfully
全部	*zenbu*	all, everything

Coming•up•in•MANGAJIN

- **Japanese Word Processing:** How are kanji, katakana, hiragana, and romaji juggled in Japanese word processing? What software packages are available in the U.S.? MANGAJIN interviews users.

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